

College Lib.

PT

2466.

A6J6

A



SOUTHERN R.R. NO. 1 HARRY

7



THE LIBRARY
OF
THE UNIVERSITY
OF CALIFORNIA
LOS ANGELES

on the last date stamped below

Feb 27 - 23
Drummond

SOUTHERN BRANCH
UNIVERSITY OF CALIFORNIA
LIBRARY
LOS ANGELES, CALIF.



Digitized by the Internet Archive
in 2007 with funding from
Microsoft Corporation





Friedrich Schiller.

Heath's Modern Language Series

SCHILLER'S BALLADS

EDITED, WITH INTRODUCTION AND NOTES

BY

HENRY JOHNSON, PH.D.

LONGFELLOW PROFESSOR OF MODERN LANGUAGES
IN BOWDOIN COLLEGE

43178

D. C. Heath & Co., Publishers
BOSTON NEW YORK CHICAGO

D. C. HEATH & CO., PUBLISHERS
BOSTON NEW YORK CHICAGO

COPYRIGHT, 1888,
BY HENRY JOHNSON.

118

AMERICAN HOME
HOMESTEAD

P T
2466
A 6 J 6

P R E F A C E.

THE present selection from Schiller's lyrical poems includes his ballads, besides a few other pieces of closely allied species of composition.

The text of this edition is based on that of Gödeke's critical (*historisch-kritisch*) edition of Schiller's poems, Stuttgart, 1871. The orthography has been modified to accord with the practice of the so-called New Orthography as given in the „Regeln und Wortverzeichnis für die deutsche Rechtschreibung in den preußischen Schulen.“ The notes include every variant appearing in the texts as published in Schiller's lifetime.

If the present edition serves a good purpose, it will be, as it should, almost wholly for the inherent worth of the lyrics themselves, to illustrate which, by selection from the great mass of excellent material in the works of Dünzter, Gödeke, Scherer, Viehoff, Vilmar, and many others, has been the humble and principal aim of the compiler.

I would express in this place my obligations to my friend, the Rev. Edward C. Guild, for reading the proof of the notes, and for valued suggestions.

BOWDOIN COLLEGE, BRUNSWICK, ME.,

March, 1888.

CONTENTS.



	PAGE
INTRODUCTION	vii
Der Zauberer	1
Der Handschuh	8
Der Ring des Polikrates	10
Ritter Toggenburg	14
Die Kraniche des Ibykus	18
Der Gang nach dem Eisenhammer	26
Der Kampf mit dem Drachen	36
Die Bürgschaft	47
Das Eleusische Fest	53
Hero und Leander	62
Kassandra	73
Der Graf von Habsburg	79
Das Siegesfest	84
Der Alpenjäger	90
NOTES	93



INTRODUCTION.

THE name of Schiller is endeared to German hearts probably as much on account of his life-long struggle with adversity, and his unswerving adherence to noble ideals, as for any, perhaps all, other reasons. In his student-years he was forced to devote himself to preparation for a physician's career, to which he had little natural inclination, and which he abandoned at an early opportunity. The dominant feelings of his early manhood seem to have been reactionary. His father was the subject and the humble public servant of the sovereign of a small German state, and he meant to have his son follow a similar line of life. Schiller was educated in the constraint of a military academy under the almost immediate control of his sovereign, whose personal character and public and private acts could not command his respect. Even if his desertion from the ducal service, in which he accepted later an appointment as regimental surgeon, is not to be defended, no one could have failed to have sympathy with the poet in such uncongenial employment, for which the overruling will of his superiors and benefactors had vainly destined him. The years which followed his final adoption of a literary career were not free from

anxiety as to his livelihood. Providence had supplied him with generous friends, but not with the independent pecuniary resources which would have seemed so desirable to the free development of his genius. When later his personal worth and greatness had become widely appreciated, and the needs of his affectionate nature were gratified in the establishment of a home of his own, a nearly fatal illness permanently impaired his health. The crowning blessing, his intimate association for the last ten years of his life with Goethe, compensated richly for all that Schiller had previously lacked. In these years of his maturity he used all his powers prodigally, and to noble ends. The Ballads form a small part of the mental product of this last period of Schiller's life. They were never surpassed by the poet in motive or in execution.

Johann Christoph Friedrich von Schiller was born November 10, 1759, in Marbach, a small South German town in the then Duchy of Württemberg. His father, Johann Caspar, was, at the date of Schiller's birth, a surgeon in a Württemberg regiment. He continued in governmental employ for his lifetime, but had been transferred to a department of forest-inspection more than twenty years before his death in 1796. It is perhaps worth noting that Schiller's father was an author to the extent of having published anonymously, 1767-9, "Reflections on Agricultural Matters in the Duchy of Württemberg, by an Officer in the Ducal

Service." Schiller had one sister, Christophine, two years older than himself, and four sisters younger.

Schiller's childhood and youth, till his fourteenth year, were passed in Marbach, Lorch, and Ludwigsburg, to which towns his father's military service called him. His early studies developed in him the intention of devoting his life to the church. This intention, and the approval of it by his parents, were, however, set aside by the Duke, who saw in Schiller the material for a creditable pupil in his recently established Military School at Solitude. The Duke's pleasure being law to Schiller's father, the boy was sent to the school, where he remained from his 14th to his 21st year. Being obliged to choose between the preparatory studies of law and those of medicine, his first choice was of the former, but after a short trial he changed to the latter, and continued in them till he had passed his final examinations and been appointed military surgeon in the ducal service. This was in 1780, in Schiller's twenty-first year. Two years later, in September, 1782, he deserted from the service, leaving Stuttgart, where he was stationed, never to return to his uncongenial employment. The light in which his desertion was ultimately viewed by the authorities may be judged from the fact that, although Schiller was subsequently in their jurisdiction, he was never legally prosecuted.

His literary work, to which he was henceforth to be exclusively devoted, had begun already in his student years.

In 1777, three years before graduation, his first drama, *Die Räuber*, had been planned, although it was first published in 1781, and first rendered in Mannheim, Jan. 13, 1782. The death of Lessing had occurred Feb. 25, 1781, the year in which Schiller's public activity began. At this date Goethe had already published the *Götz von Berlichingen* in 1773, and *Werthers Leiden* in 1774, in his 24th and 25th years, respectively.

Schiller's literary life is conveniently, though somewhat arbitrarily, divided into three periods : the first extends from the publication of *Die Räuber*, in 1781, to that of *Rabale und Liebe*, in 1784 ; the second begins with his first drama in verse, *Don Carlos*, 1787, includes his historical works, *Geschichte des Absfalls der Niederlande*, and *Geschichte des Dreißigjährigen Kriegs*, and his important æsthetical and philosophical essays, produced under the influence of Kant ; the third period begins with the publication of his literary periodical, *Die Horen*, 1795, for which he had obtained the collaboration of Goethe, thus opening the way to their friendship ; it includes Schiller's lyrical masterpieces, *Das Lied von der Glocke*, and the Ballads, and the series of dramas which were produced with such diligence in the last years of the poet's life, namely the *Wallenstein* trilogy, 1798-9 ; *Maria Stuart*, 1800 ; *Die Jungfrau von Orleans*, 1801 ; *Die Braut von Messina*, 1803, and *Wilhelm Tell*, 1804. Schiller died in Weimar, on the 9th of May, 1805, in his forty-sixth year.

While the division of the poet's life into periods serves a practical purpose, it should not be forgotten that his poetical life was, so to speak, *uninterrupted*, and that the shorter poems, which he never ceased to produce, are always important in any study of the man.

No better introduction to the study of Schiller, it is generally conceded, has been written than Carlyle's "Life of Friedrich Schiller," comprehending an examination of his work. It is brief, but contains quite full analyses of each of the more important works.

Schiller's career had been one of great variety. He had been a law student, a medical student and physician, a theatre director, a literary magazine editor, a professor of history in the University of Jena, an historian, an essayist, and from the first, and above all, a dramatist and poet. This astounding breadth of interest and activity was without doubt of the greatest advantage to him in the cultivation of generous human sympathies, and rendered him a worthy friend of Goethe.

The limits of the present edition forbid any adequate treatment of these Ballads in their relation to German literature; however, allusion to a few facts may be helpful. There is no reason to believe that narrative songs have ever been wanting at any period of German literature, though their popularity, and their simple truthfulness, probably, have been greatest in comparatively primitive and rude times.

Literary ballads have quite constantly increased in relative importance since printing has come into competition with oral and manuscript transmission. Yet the nearness to nature, which must in any age characterize the successful ballad-writer, renders the ballad an expression of the composer's style as independent and as little constrained by artificial limits and prescriptions as can be mentioned. Since the days of the first singer of the Lay of Hildebrand, the German ballad-maker has felt his task to be constantly the same, namely, an appeal to the ideals of the common people in a singable story. How far the ballad should contain an expression of a didactic purpose, the selection of the subject and the metre, the artistic finish in verbal matters, have always been questions which the individual composer has had to decide.

When Schiller wrote the first ballad in 1797, he was in his thirty-eighth year, and was a writer of wide experience. His early tragedies in prose, *Die Räuber*, *Fiesco* and *Rabale und Liebe*, and not less *Don Carlos*, might have convinced him, it would seem, of his vocation to dramatic labors. His historical works had called into requisition and developed his powers of graphic narration. His philosophical studies show the noble mission which he deemed art capable of fulfilling. His association with Goethe added all that could have been lacking, in giving him the inspiration of an appreciative friend, who, himself quite without jealousy, occupied the position of the greatest living German author.

The Ballads were first published in the *Annuals*, which appeared between the years 1798 and 1805, and were, properly speaking, occasional productions. Schiller's principal work, in these last years of his life, was in studies for and in the composition of the series of dramas beginning with "Wallenstein." Wilhelm von Humboldt, in his preface to the "Correspondence of Schiller and Wilhelm von Humboldt," characterizes this period as one in which Schiller, as though in anticipation of his approaching death, marked the passage of nearly every year with the production of a masterpiece.

The subjects of the ballads Schiller took equally from ancient and mediæval history and legends. His knowledge of the ancient classics from his schooldays, his acquaintance with the work of Winckelmann and Lessing, and the example of Goethe, whose development could not be dissociated from the "Italian Journey," combined with Schiller's generous intellectual sympathy to render impossible blind devotion to that only which was mediæval. He was concerned mainly with the motive of a legend, and its adaptability to the ideal end in view. The following mere outline of the motives and treatment may assist in forming a conception of the nobility of the poet's mind. The charm of diction and artistic construction must of course be added to the qualities inherent in the subjects before one can appreciate the universal esteem in which the Ballads are held. The theme of

Der Taucher, is bravery, with an increasing incitement to its exercise by the hero, and a tragic end ; that of *Der Handfchuh*, likewise bravery, accepting a wanton challenge which is met successfully, but results to the scorn of the one who had rashly caused the test to be put ; that of *Der Ring des Polycrates*, is the mystery of Providence, as the Greeks viewed it, which heaps up one's good-fortune only to follow it with ruin ; that of *Ritter Toggenburg* is unrequited love, which remains faithful till death ; that of *Die Kraniche des Ibycus* is Providence avenging murder of the defenceless good ; that of *Der Gang nach dem Eisenhammer*, likewise Providence defending the innocent, and causing the ruin of the wicked ; that of *Der Kampf mit dem Drachen*, bravery without subordination to the highest law, which is succeeded by the greater victory of humble obedience ; that of *Die Bürgschaft*, friendship till the supreme test of death ; that of *Das Eleusische Fest*, humanity advancing from barbarism to the final control of nature, and the worship of the gods ; that of *Hero und Leander*, lovers who cannot be separated even in death ; that of *Kassandra*, love rejected with a tragic end ; that of *Der Graf von Habsburg*, deeds of piety rewarded, though they had been forgotten ; that of *Das Siegesfest*, bravery in war and death ; and that of *Der Alpenjäger*, Providence defending the seemingly defenceless.

Critical estimates of Schiller's poetry in general are very numerous, as might be expected in the case of an author

who is both universally popular and reckoned a classic. The two following extracts from the works of eminent German critics will be sufficient, perhaps, to show Schiller's conceded excellence as a lyrical poet:—

VILMAR.*

"These admirable lyric poems of our singer have their origin at the time of his association with Goethe, and will still be remembered in Germany when other stars and other suns shall have risen in its firmament of poets: they are songs which justify the sure prophecy that, centuries later, when a new language is spoken, and a new harmony of songs, as yet unheard, is struck, there will be a grateful posterity to make pilgrimages back to Schiller as we return gratefully to-day to Walther von der Vogelweide and Wolfram von Eschenbach. Contemporaneous with the great dramas, and standing in an easily discernible relationship with the same, are his Ballads and Romances. To the period of his studies for Wallenstein belong the greater number of them, and the most objective, namely: *Der Ring des Polycrates*, *Die Kraniche des Ibycus*, *Der Taucher*, *Der Gang nach dem Eisenhammer*, *Der Handschuh*, *Der Ritter Toggenburg*, *Die Bürgschaft*, and *Der Kampf mit dem Drachen*; to the time of Maria Stuart: *Die Jungfrau von Orleans* and *Die Braut von Messina*, *Hero und Leander* and *Kassandra*, as well as the poems, *Sehnsucht*, *Der Pilgrim*, *Der Jüngling am Bach*; to the time of the Wilhelm Tell belongs *Der Graf von Habsburg*, besides *Das*

* *Geschichte der deutschen National-Litteratur. Einundzwanzigste vermehrte Auflage*, Marburg, 1883, p. 431.

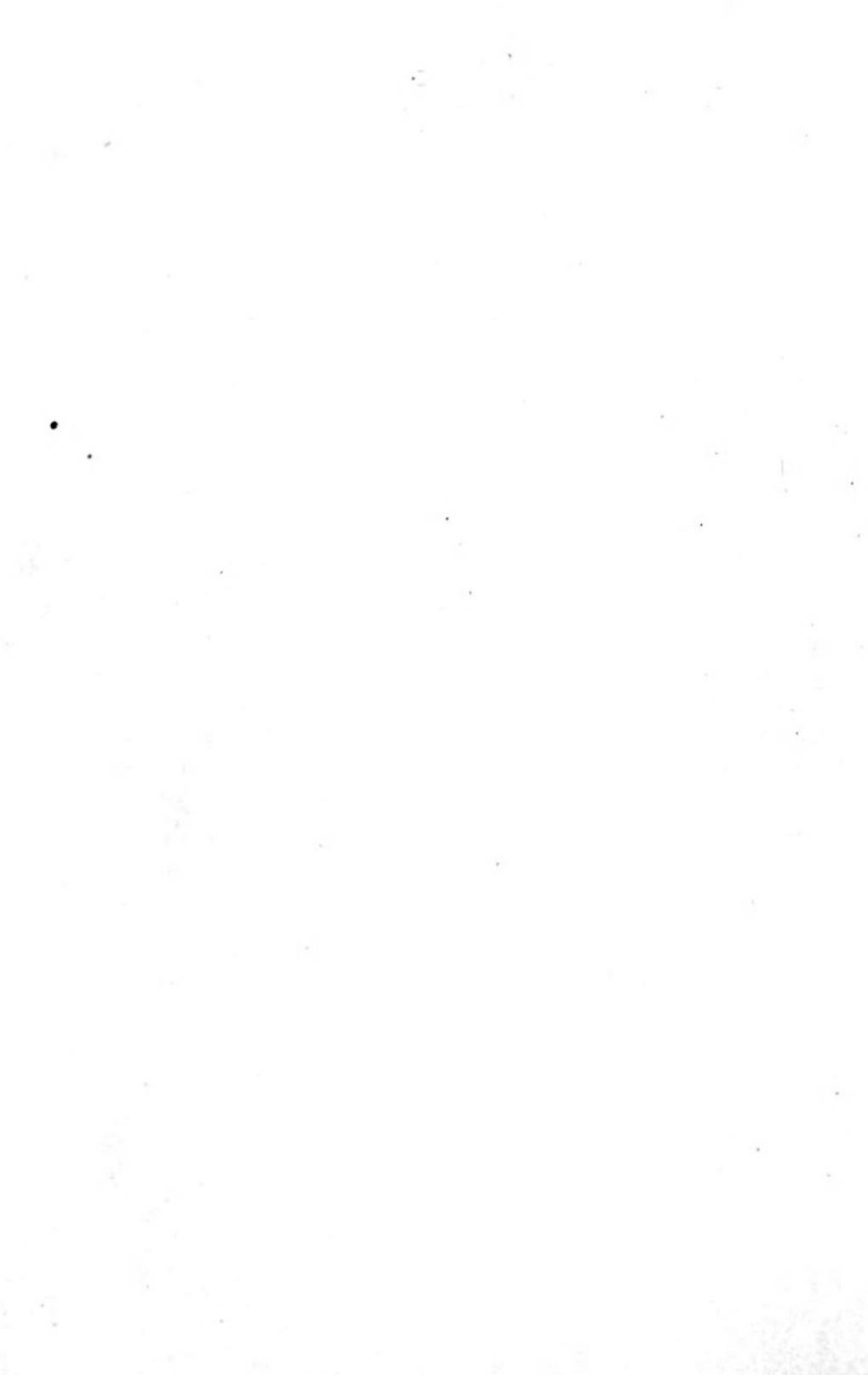
Berglied and Der Alpenjäger. In many of these narrative poems there may be indeed much deserving of censure; in fact, in the case of Der Taucher and Die Bürgschaft the style may rightly be criticised. Besides Goethe's Braut von Korinth we have nothing of this kind in our entire ancient and modern poesy to be compared with Schiller's poetry. A pure epic diction, from which, with few exceptions, the stock words and phrases of former time have entirely disappeared; a sonorous language, alike pure in strong and in mild accents; a composition faultless for the most part, and indeed admirable, which excites our liveliest interest in the issue and sustains it to the end; finally, subjects of the greatest dignity, to which the elevated character of the whole corresponds."

SCHERER.*

"He (Schiller) endeavors to forget himself in his subject. Classical mythology and heroic legend furnish him material; Ceres laments for her daughter, or she goes among the savages, and teaches them the elements of civilization. Cassandra bemoans her lot; the Greek heroes, on their journey homeward, celebrate the feast of victory after the fall of Troy. The Trojan cycle of legends had, from early years, the greatest fascination for Schiller. But now it was that he could carry his self-renunciation to the extent of transporting himself into the feelings of North American savages, and join with them in their lament for the dead. Not only classical, but also mediæval, literature furnished him subjects for

* Geschichte der deutschen Litteratur. Berlin, Weidmann'sche Buchhandlung, 1883, p. 589.

a series of ballads, in which he gave expression to widely various moods and an often powerfully moving play of destiny. The highly wrought sentiment of *Der Ritter Toggenburg* he treated no less successfully than *Der Kampf mit dem Drachen*. The Greek conception of the envy of the gods he was able to represent as graphically in *Der Ring des Polycrates* as mediæval piety in *Der Gang nach dem Eisenhammer*. What magnificent connection between guilt and punishment in *Die Kraniche des Zbylus*! Into what breathless suspense does *Die Bürgschaft* carry us! Schiller gave repeatedly to such narratives as these dramatic unity of scene at the same time that his epic power was brilliantly displayed through his Homeric detail in description. He was able to compensate his limited observation of nature by study and power of imagination. He was aided in his description of Charybdis by such natural illustration of a few verses of the *Odyssey* as was furnished by the rush and roar of a mill-stream. And how true to nature has he painted the wild beast in *Der Handschuh*! In what graphic colors, and yet with purely legitimate epic treatment, does he bring before our eyes that terrible dragon slain by a Maltese knight!"



Schillers Balladen.

Der Taucher.

„Wer wagt es, Rittersmann oder Knapp,
Zu tauchen in diesen Schlund ?
Einen goldnen Becher werf' ich hinab,
Verschlungen schon hat ihn der schwarze Mund.
Wer mir den Becher kann wieder zeigen,
Er mag ihn behalten, er ist sein eigen.“

5

Der König spricht es und wirft von der Höh'
Der Klippe, die schroß und steil
Hinaushängt in die unendliche See,
Den Becher in der Charybde Geheul.
„Wer ist der Beherrzte, ich frage wieder,
Zu tauchen in diese Tiefe nieder ?“

10

Und die Ritter, die Knappen um ihn her
Vernehmnen's und schweigen still,
Sehen hinab in das wilde Meer,
Und keiner den Becher gewinnen will.
Und der König zum drittenmal wieder fraget:
„Ist keiner, der sich hinunter waget ?“

15

Schillers Balladen.

Doch alles noch stumm bleibt wie zuvor;
 Und ein Edelsknecht, sanft und leck,
 Tritt aus der Knappen zazendem Chor,
 Und den Gürtel wirft er, den Mantel weg,
 Und alle die Männer umher und Frauen
 Auf den herrlichen Jüngling verwundert schauen

24

Und wie er tritt an des Felsen Hang
 Und blickt in den Schlund hinab,
 Die Wasser, die sie hinunter schläng,
 Die Charybde jetzt brüllend wiedergab,
 Und wie mit des fernen Donners Getoße
 Entstürzen sie schäumend dem finstern Schoße.

25

30

Und es wallet und siedet und brauset und zischt,
 Wie wenn Wasser mit Feuer sich mengt,
 Bis zum Himmel sprütet der dampfende Gischt,
 Und Flut auf Flut sich ohn' Ende drängt,
 Und will sich nimmer erschöpfen und leeren,
 Als wollte das Meer noch ein Meer gebären.

35

Doch endlich, da legt sich die wilde Gewalt,
 Und schwarz aus dem weißen Schaum
 Klafft hinunter ein gähnender Spalt,
 Grundlos, als ging's in den Höllenraum,
 Und reißend sieht man die brandenden Wogen
 Hinab in den strudelnden Trichter gezogen.

40

Jetzt schnell, eh die Brandung wiederkehrt,
 Der Jüngling sich Gott befiehlt,
 Und — ein Schrei des Entsetzens wird rings gehört, 45
 Und schon hat ihn der Wirbel hinweggespült,
 Und geheimnisvoll über dem kühnen Schwimmer
 Schließt sich der Rachen ; er zeigt sich nimmer.

Und stille wird's über dem Wasserschlund,
 In der Tiefe nur brauset es hohl, 50
 Und bebend hört man von Mund zu Mund :
 „Hochherziger Jüngling, fahre wohl !“
 Und hohler und hohler hört man's heulen,
 Und es harrt noch mit bangem, mit schrecklichem Weilen.

Und wärst du die Krone selber hinein
 Und sprächst : Wer mir bringet die Kron', 55
 Er soll sie tragen und König sein ! —
 Mich gelüstete nicht nach dem teuren Lohn.
 Was die heulende Tiefe da unten verhehle,
 Das erzählt keine lebende, glückliche Seele.

Wohl manches Fahrzeug, vom Strudel gefaßt,
 Schuß gäh in die Tiefe hinab ;
 Doch zerschmettert nur rangen sich Riel und Mast
 Hervor aus dem alles verschlingenden Grab. —
 Und heller und heller, wie Sturmes Sausen, 65
 Hört man's näher und immer näher brausen.

Und es wallet und siedet und brauset und zischt,
 Wie wenn Wasser mit Feuer sich mengt,
 Bis zum Himmel spritzet der dampfende Gischt,
 Und Well' auf Well' sich ohn' Ende drängt,
 Und wie mit des fernen Donners Getoß,
 Entstürzt es brüllend dem finstern Schoß.

7c

Und sieh! aus dem finster flutenden Schoß,
 Da hebet sich's schwanentweiß,
 Und ein Arm und ein glänzender Nacken wird bloß,
 Und es rudert mit Kraft und mit eifrigem Fleiß,
 Und er ist's, und hoch in seiner Linken
 Schwingt er den Becher mit freudigem Winken.

75

Und atmete lang und atmete tief
 Und begrüßte das himmlische Licht.
 Mit Frohlocken es einer dem andern rief:
 „Er lebt! er ist da! es behielt ihn nicht!
 Aus dem Grab, aus der strudelnden Wasserhöhle
 Hat der Bräue gerettet die lebende Seele!“

80

Und er kommt; es umringt ihn die jubelnde Schar;
 Zu des Königs Füßen er sinkt,
 Den Becher reicht er ihm knieend dar,
 Und der König der lieblichen Tochter winkt,
 Die füllt ihn mit funkelndem Wein bis zum Rande,
 Und der Jüngling sich also zum König wandte:

85

„Lang lebe der König! Es freue sich,
 Wer da atmet im rosigten Licht!
 Da unten aber ist's fürchterlich,
 Und der Mensch versuche die Götter nicht
 Und begehre nimmer und nimmer zu schauen,
 Was sie gnädig bedecken mit Nacht und Grauen.
55

„Es riß mich hinunter blitzschnell,
 Da stürzt' mir aus felsigtem Schacht
 Wildflutend entgegen ein reißender Quell;
 Mich packte des Doppelstroms wütende Macht,
 Und wie einen Kreisel mit schwindelndem Drehen
 Trieb mich's um, ich konnte nicht widerstehen.
100

„Da zeigte mir Gott, zu dem ich rief,
 In der höchsten schrecklichen Not,
 Aus der Tiefe ragend ein Felsenriff,
 Das erfaßt' ich behend und entrann dem Tod.
 Und da hing auch der Becher an spitzen Korallen,
 Sonst wär' er ins Bodenlose gefallen.
105

„Denn unter mir lag's noch vergetief
 In purpurner Finsternis da,
 Und ob's hier dem Ohr gleich ewig schlief,
 Das Auge mit Schaudern hinunter sah,
 Wie's von Salamandern und Molchen und Drachen
 Sich regt' in dem furchtbaren Höllenrachen.
110

„Schwarz wimmelten da, in grauem Gemisch,
Zu scheußlichen Klumpen geballt,
Der stäglichste Noche, der Klippenfisch;
Des Hammers greuliche Ungestalt,
Und dräuend wies mir die grimmigen Zähne
Der entsetzliche Hai, des Meeres Hyäne.”

115

120

„Und da hing ich und war's mir mit Grausen bewußt,
Von der menschlichen Hilfe so weit,
Unter Larven die einzige fühlende Brust,
Allein in der gräßlichen Einsamkeit,
Tief unter dem Schall der menschlichen Rede
Bei den Ungeheuern der traurigen Öde.”

125

„Und schaudernd dacht' ich's, da kroch's heran,
Regte hundert Gelenke zugleich,
Will schnappen nach mir; in des Schreckens Wahn
Lass' ich los der Koralle umklammerten Zweig;
Gleich faßt mich der Strudel mit rasendem Toben,
Doch es war mir zum Heil, er riß mich nach oben.“

130

Der König darob sich verwundert schier
Und spricht: „Der Becher ist dein,
Und diesen Ring noch bestim'm ich dir,
Geschmückt mit dem kostlichsten Edelstein,
Versuchst du's noch einmal und bringst mir Kunde,
Was du sahst auf des Meers tiefunterstem Grunde.“

13

Das hörte die Tochter mit weichem Gefühl,
Und mit schmeichelndem Munde sie fleht : 14a
„Laßt, Vater, genug sein das grausame Spiel !
Er hat euch bestanden, was keiner besteht,
Und könnt ihr des Herzens Gelüsten nicht zähmen,
So mögen die Ritter den Knappen beschämen.“

Drauf der König greift nach dem Becher schnell, 145
In den Strudel ihn schleudert hinein :
„Und schaffst du den Becher mir wieder zur Stell’,
So sollst du der trefflichste Ritter mir sein
Und sollst sie als Ehemahl heut noch umarmen,
Die jetzt für dich bittet mit zartem Erbarmen.“ 150

Da ergreift’s ihm die Seele mit Himmelsgewalt,
Und es blickt aus den Augen ihm fühl,
Und er sieht erröten die schöne Gestalt
Und sieht sie erbleichen und sinken hin ;
Da treibt’s ihn, den kostlichen Preis zu erwerben, 155
Und stürzt hinunter auf Leben und Sterben.

Wohl hört man die Brandung, wohl kehrt sie zurück,
Sie verkündigt der donnernde Schall ;
Da bückt sich’s hinunter mit liebendem Blick,
Es kommen, es kommen die Wässer all, 160
Sie rauschen herauf, sie rauschen nieder,
Den Jüngling bringt keines wieder.

Der Handschuh.

Vor seinem Löwengarten,
 Das Kampfspiel zu erwarten,
 Saß König Franz,
 Und um ihn die Großen der Krone,
 Und rings auf hohem Balkone
 Die Damen in schönem Kranz.

5

Und wie er winkt mit dem Finger,
 Aufthut sich der weite Zwinger,
 Und hinein mit bedächtigem Schritt
 Ein Löwe tritt
 Und sieht sich stumm
 Rings um,
 Mit langem Gähnen,
 Und schüttelt die Mähnen
 Und streckt die Glieder
 Und legt sich nieder.

10

15

Und der König winkt wieder,
 Da öffnet sich behend
 Ein zweites Thor,
 Daraus rennt
 Mit wildem Sprunge
 Ein Tiger hervor.
 Wie der den Löwen erschaut,
 Brüllt er laut,

20

Schlägt mit dem Schweiß

25

Einen furchtbaren Reif

Und reckt die Zunge,

Und im Kreise scheu

Umgeht er den Leu

Grimmig schnurrend,

30

Drauf streckt er sich murrend

Zur Seite nieder.

Und der König winkt wieder,

Da speit das doppelt geöffnete Haus

35

Zwei Leoparden auf einmal aus,

Die stürzen mit mutiger Kampfbegier

Auf das Tigertier;

Das packt sie mit seinen grimmigen Fäzen,

Und der Leu mit Gebrüll

40

Richtet sich auf, da wird's still;

Und herum im Kreis,

Von Mordsucht heiß,

Lagern sich die greulichen Fäzen.

Da fällt von des Altans Rand

45

Ein Handschuh von schöner Hand

Zwischen den Tiger und den Leun

Mitten hinein.

Und zu Ritter Delorges, spottender Weiß',

Wendet sich Fräulein Kunigund:

„Herr Ritter, ist eure Lieb' so heiß,
Wie ihr mir's schwört zu jeder Stund,
Ei, so hebt mir den Handschuh auf!“

50

Und der Ritter, in schnellem Lauf,
Steigt hinab in den furchtbaren Zwinger
Mit festem Schritte,
Und aus der Ungeheuer Mitte
Nimmt er den Handschuh mit keckem Finger.

55

Und mit Erstaunen und mit Grauen
Sehen's die Ritter und Edelfrauen,
Und gelassen bringt er den Handschuh zurück.
Da schallt ihm sein Lob aus jedem Munde,
Aber mit zärtlichem Liebesblick —
Er verheißt ihm sein nahes Glück —
Empfängt ihn Fräulein Kunigunde.
Und er wirft ihr den Handschuh ins Gesicht:
„Den Dank, Dame, begehr' ich nicht!“
Und verläßt sie zur selben Stunde.

60

65

Der Ring des Polykrates.

Er stand auf seines Daches Zinnen,
Er schaute mit vergnügten Sinnen
Auf das beherrschte Samos hin.
„Dies alles ist mir unterthänig,“
Begann er zu Ägyptens König,
„Gesteh, daß ich glücklich bin.“ —

5

„Du hast der Götter Kunst erfahren !
 Die vormals deinesgleichen waren,
 Sie zwingt jetzt deines Scepters Macht.
 Doch Einer lebt noch, sie zu rächen ;
 Dich kann mein Mund nicht glücklich sprechen,
 So lang des Feindes Auge wacht.“ —

10

Und eh der König noch geendet,
 Da stellt sich, von Milet gesendet,
 Ein Bote dem Tyrannen dar :
 „Laß, Herr, des Opfers Düfte steigen,
 Und mit des Lorbeers muntern Zweigen
 Bekränze dir dein festlich Haar !

15

„Getroffen sank dein Feind vom Speere,
 Mich sendet mit der frohen Märe
 Dein treuer Feldherr Polydor —“
 Und nimmt aus einem schwarzen Becken,
 Noch blutig, zu der beiden Schrecken,
 Ein wohlbekanntes Haupt hervor.

20

Der König tritt zurück mit Grauen.
 „Doch warn' ich dich, dem Glück zu trauen,”
 Versezt er mit besorgtem Blick.
 „Bedenk', auf ungetreuen Wellen —
 Wie leicht kann sie der Sturm zerschellen —
 Schwimmt deiner Flotte zweifelnd Glück.“

25

30

Und eh er noch das Wort gesprochen,
 Hat ihn der Jubel unterbrochen,
 Der von der Reede jauchzend schallt.
 Mit fremden Schätzen reich beladen,
 Kehrt zu den heimischen Gestaden
 Der Schiffe mastenreicher Wald.

35

Der königliche Guest erstaunet :
 „Dein Glück ist heute gut gelaunet,
 Doch fürchte seinen Unbestand.
 Der Kreter waffenkund'ge Scharen
 Bedräuen dich mit Kriegsgefahren;
 Schon nahe sind sie diesem Strand.“

40

Und eh ihm noch das Wort entfallen,
 Da sieht man's von den Schiffen wallen,
 Und tausend Stimmen rufen : „Sieg !
 Von Feindesnot sind wir befreiet,
 Die Kreter hat der Sturm zerstreuet,
 Vorbei, geendet ist der Krieg !“

45

Das hört der Guestfreund mit Entsehen.
 „Fürwahr, ich muß dich glücklich schätzen !
 Doch,“ spricht er, „zittr' ich für dein Heil.
 Mir grauet vor der Götter Reide;
 Des Lebens ungemischte Freude
 Ward keinem Irdischen zu teil.

50

„Auch mir ist alles wohl geraten,
 Bei allen meinen Herrscherthaten
 Begleitet mich des Himmels Huld;
 Doch hatt' ich einen teuren Erben,
 Den nahm mir Gott, ich sah ihn sterben,
 Dem Glück bezahlt' ich meine Schuld.

55

60

„Drum, willst du dich vor Leid bewahren,
 So flehe zu den Unsichtbaren,
 Daß sie zum Glück den Schmerz verleihn.
 Noch keinen sah ich fröhlich enden,
 Auf den mit immer vollen Händen
 Die Götter ihre Gaben streun.

65

„Und wenn's die Götter nicht gewähren,
 So acht' auf eines Freundes Lehren
 Und rufe selbst das Unglück her;
 Und was von allen deinen Schätzen
 Dein Herz am höchsten mag ergözen,
 Das nimm und wirf's in dieses Meer!“

70

Und jener spricht, von Furcht beweget:
 „Von allem, was die Insel heget,
 Ist dieser Ring mein höchstes Gut.
 Ihn will ich den Grinnen weihen,
 Ob sie mein Glück mir dann verzeihen，“
 Und wirfst das Kleinod in die Flut.

75

Und bei des nächsten Morgens Lichte,
 Da tritt mit fröhlichem Gesichte
 Ein Fischer vor den Fürsten hin :
 „Herr, diesen Fisch hab' ich gefangen,
 Wie keiner noch ins Netz gegangen,
 Dir zum Geschenke bring' ich ihn.“

80

Und als der Koch den Fisch zerteilet,
 Kommt er bestürzt herbeigeeilet
 Und ruft mit hocherstauntem Blick :
 „Sieh, Herr, den Ring, den du getragen,
 Ihn fand ich in des Fisches Magen,
 O, ohne Grenzen ist dein Glück !“

85

90

Hier wendet sich der Gast mit Grausen :
 „So kann ich hier nicht fernher hausen,
 Mein Freund kannst du nicht weiter sein.
 Die Götter wollen dein Verderben ;
 Fort eil' ich, nicht mit dir zu sterben.“
 Und sprach's und schifste schnell sich ein.

95

Ritter Toggenburg.

„Ritter, treue Schwesterliebe
 Widmet euch dies Herz ;
 Fordert keine andre Liebe,
 Denn es macht mir Schmerz.

Ruhig mag ich euch erscheinen,
Ruhig gehen sehn;
Eurer Augen stilles Weinen
Kann ich nicht verstehn."

Und er hört's mit stummem Harme,
Reißt sich blutend los,
Preßt sie heftig in die Arme,
Schwingt sich auf sein Roß,
Schickt zu seinen Mannen allen
In dem Lande Schweiz;
Nach dem heil'gen Grab sie wallen,
Auf der Brust das Kreuz.

Große Thaten dort geschehen
Durch der Helden Arm;
Ihres Helmes ~~Büsch~~^{Wappnung} wehen
In der Feinde Schwarm;
Und des Toggenburgers Name
Schreckt den Muselmann;
Doch das Herz von seinem Grame ~~anget~~^{der}
Nicht genesen kann.

Und ein Jahr hat er's getragen,
Trägt's nicht länger mehr;
Muhe kann er nicht erjagen
Und verläßt das Heer;

Sieht ein Schiff an Joppe's Strand,
Das die Segel bläht,
Schiffet heim zum teuren Lande,
Wo ihr Atem weht.

Und an ihres Schlosses Pforte
Klopft der Pilger an ;
Ah, und mit dem Donnerworte
Wird sie aufgethan :
„Die ihr suchet, trägt den Schleier,
Ist des Himmels Braut,
Gestern war des Tages Feier,
Der sie Gott getraut.“

Da verlässt er auf immer
Seiner Väter Schloß,
Seine Waffen sieht er nimmer,
Noch sein treues Roß ;
Von der Toggenburg hernieder
Steigt er unbekannt,
Denn es deckt die edeln Glieder
Härenes Gewand.

Und erbaut sich eine Hütte
Jener Gegend nah,
Wo das Kloster aus der Mitte
Düsterer Linden sah ;

30

35

40

45

50

Ritter Toggenburg.

17

wartend
Harrend von des Morgens Lichte
Bis zu Abends Schein,
Stille Hoffnung im Gesichte,
Säß er da allein.

55

Blickte nach dem Kloster drüben,
Blickte stundenlang
Nach dem Fenster seiner Lieben,
Bis das Fenster klang,
Bis die Liebliche sich zeigte,
Bis das teure Bild
Sich ins Thal herunter neigte,
und end
Ruhig, engelmild.

60

Und dann legt' er froh sich nieder,
Schließt getrostet ein,
Still sich freuend, wenn es wieder
Morgen würde sein.
Und so saß er viele Tage,
Säß viel Jahre lang,
Harrend ohne Schmerz und Klage,
Bis das Fenster klang,

65

Bis die Liebliche sich zeigte,
Bis das teure Bild
Sich ins Thal herunter neigte,
Ruhig, engelmild.

75

Und so saß er, eine Leiche,
Eines Morgens da;
Nach dem Fenster noch das bleiche
Stille Antlitz sah.

80

Die Kraniche des Ibykus.

Zum Kampf der Wagen und Gesänge,
Der auf Korinthus' Landesenge
Der Griechen Stämme froh vereint,
Zog Ibykus, der Götterfreund.
Ihm schenkte des Gesanges Gabe,
Der Lieder süßen Mund Apoll;
So wandert' er, an leichtem Stabe,
Aus Rhegium, des Gottes voll.

5

Schon winkt auf hohem Bergesrücken
Akrokorinth des Wandlers Blicken,
Und in Poseidons Fichtenhain
Tritt er mit frommem Schauder ein.
Nichts regt sich um ihn her, nur Schwärme
Von Kranichen begleiten ihn,
Die fernhin nach des Südens Wärme
In graulichem Geschwader ziehn.

10

15

„Seid mir gegrüßt, befreundte Scharen!
Die mir zur See Begleiter waren,

Zum guten Zeichen nehm' ich euch,
Mein Los, es ist dem euren gleich. 20
Von fern her kommen wir gezogen
Und flehen um ein wirtlich Dach —
Sei uns der Gastliche gewogen,
Der von dem Fremdling weht die Schmach!*

Und munter fördert er die Schritte
Und sieht sich in des Waldes Mitte;
Da sperren auf gedrangem Steg
Zwei Mörder plötzlich seinen Weg.
Zum Kampfe muß er sich bereiten,
Doch bald ermattet sinkt die Hand, 30
Sie hat der Leier zarte Saiten,
Doch nie des Bogens Kraft gespannt.

Er ruft die Menschen an, die Götter,
Sein Flehen dringt zu keinem Retter;
Wie weit er auch die Stimme schickt, 35
Nichts Lebendes wird hier erblickt.
„So muß ich hier verlassen sterben,
Auf fremdem Boden, unbeweint,
Durch böser Buben Hand verderben,
Wo auch kein Rächer mir erscheint!“ 40

Und schwer getroffen sinkt er nieder,
Da rauscht der Kraniche Gefieder;

Er hört, schon kann er nicht mehr sehn,
 Die nahen Stimmen furchtbar krähn.
 „Von euch, ihr Kraniche dort oben,
 Wenn keine andre Stimme spricht,
 Sei meines Mordes Klag' erhoben!“
 Er ruft es, und sein Auge bricht.

45

Der nackte Leichnam wird gefunden,
 Und bald, obgleich entstellt von Wunden,
 Erkennt der Gastfreund in Korinth
 Die Züge, die ihm teuer sind.
 „Und muß ich so dich wiederfinden,
 Und hoffte mit der Fichte Kranz
 Des Sängers Schläfe zu umwinden,
 Bestrahlt von seines Ruhmes Glanz!“

50

55

Und jammernd hören's alle Gäste,
 Versammelt bei Poseidons Feste,
 Ganz Griechenland ergreift der Schmerz,
 Verloren hat ihn jedes Herz.
 Und stürmend drängt sich zum Prytanen
 Das Volk, es fordert seine Wut
 Zu rächen des Erschlagenen Manen,
 Zu fühnen mit des Mörders Blut.

60

Doch wo die Spur, die aus der Menge,
 Der Völker flutendem Gedränge,

65

Gelocket von der Spiele Pracht,
 Den schwarzen Thäter kennlich macht ?
 Sind's Näuber, die ihn feig erschlagen ?
 That's neidisch ein verborgner Feind ?
 Nur Helios vermag's zu sagen,
 Der alles Irdische bescheint.

70

Er geht vielleicht mit frechem Schritte
 Jetzt eben durch der Griechen Mitte,
 Und während ihn die Rache sucht,
 Genießt er seines Frevels Frucht,
 Auf ihres eignen Tempels Schwelle
 Trockt er vielleicht den Göttern, mengt
 Sich dreist in jene Menschenwelle,
 Die dort sich zum Theater drängt.

75

80

Denn Bank an Bank gedränget sitzen,
 Es brechen fast der Bühne Stützen,
 Herbeigeströmt von fern und nah,
 Der Griechen Völker wartend da.
 Dumpfbrausend, wie des Meeres Wogen,
 Von Menschen wimmelnd, wächst der Bau
 In weiter stets geschweiftem Bogen
 Hinauf bis in des Himmels Blau.

85

Wer zählt die Völker, nennt die Namen,
 Die gastlich hier zusammen kamen ?

90

Von Theseus' Stadt, von Aulis' Strand,
 Von Phocis, vom Spartanerland,
 Von Asiens entlegner Küste,
 Von allen Inseln kamen sie
 Und horchen von dem Schaugerüste
 Des Chores grauer Melodie,

95

Der, streng und ernst, nach alter Sitte,
 Mit langsam abgemessenem Schritte
 Hervortritt aus dem Hintergrund,
 Umwandelnd des Theaters Rund.
 So schreiten keine ird'schen Weiber,
 Die zeugte kein sterblich Haus!
 Es steigt das Riesenmaß der Leiber
 Hoch über menschliches hinaus.

100

Ein schwarzer Mantel schlägt die Lenden,
 Sie schwingen in entfleischten Händen
 Der Fackel düsterrote Glut,
 In ihren Wangen fließt kein Blut;
 Und wo die Haare lieblich flattern,
 Um Menschenstirnen freundlich wehn,
 Da sieht man Schlangen hier und Nattern
 Die giftgeschwollnen Bäuche blähn.

105

Und schauerlich, gedreht im Kreise,
 Beginnen sie des Hymnus Weise,

11

Der durch das Herz zerreißend dringt,
Die Bande um den Sünder schlingt.
Besinnungraubend, herzbethörend
Schallt der Erinn'hen Gesang,
Er schallt, des Hörers Mark verzehrend,
Und duldet nicht der Leier Klang:

115

12.

„Wohl dem, der frei von Schuld und Fehle
Bewahrt die kindlich reine Seele!
Ihm dürfen wir nicht rächend nahm,
Er wandelt frei des Lebens Bahn.
Doch wehe, wehe, wer verstoßen
Des Mordes schwere That vollbracht!
Wir heften uns an seine Sohlen,
Das furchtbare Geschlecht der Nacht.

125

„Und glaubt er fliehend zu entspringen,
Geflügelt sind wir da, die Schlingen
Ihm werfend um den flücht'gen Fuß,
Daz er zu Boden fallen muß.
So jagen wir ihn, ohn' Ermatten,
Versöhnen kann uns keine Neu',
Ihn fort und fort bis zu den Schatten
Und geben ihn auch dort nicht frei.“

130

135

So singend, tanzen sie den Regen,
Und Stille, wie des Todes Schweigen,

Liegt überm ganzen Hause schwer,
Als ob die Gottheit nahe wär'.
Und feierlich, nach alter Sitte,
Umwandelnd des Theaters Rund,
Mit langsam abgemesnem Schritte,
Verschwinden sie im Hintergrund.

140

Und zwischen Trug und Wahrheit schwebet
Noch zweifelnd jede Brust und bebet
Und huldiget der furchtbarn Macht,
Die richtend im Verborgnen wacht,
Die unerforschlich, unergründet
Des Schicksals dunkeln Knäuel flieht,
Dem tiefen Herzen sich verkündet,
Doch fliehet vor dem Sonnenlicht.

145

150

Da hört man auf den höchsten Stufen
Auf einmal eine Stimme rufen:
„Sieh da, sieh da, Timotheus,
Die Kraniche des Ibykus!“ —
Und finster plötzlich wird der Himmel,
Und über dem Theater hin
Sieht man in schwärzlichtem Gewimmel
Ein Kranichheer vorüberziehn.

155

160

„Des Ibykus!“ — Der teure Name
Röhrt jede Brust mit neuem Grame,

Und wie im Meere Well' auf Well',
 So läuft's von Mund zu Munde schnell :
 „Des Ibykus, den wir beweinen,
 Den eine Mörderhand erschlug !” 165
 Was ist's mit dem ? was kann er meinen ?
 Was ist's mit diesem Kranichzug ? —

Und lauter immer wird die Frage,
 Und ahnend fliegt's mit Blitzesschläge 170
 Durch alle Herzen : „Gebet acht,
 Das ist der Eumeniden Macht !
 Der fromme Dichter wird gerochen,
 Der Mörder bietet selbst sich dar —
 Ergreift ihn, der das Wort gesprochen,
 Und ihn, an den's gerichtet war !” 175

Doch dem war kaum das Wort entfahren,
 Möcht' er's im Busen gern bewahren ;
 Umsonst ! Der schreckenbleiche Mund
 Macht schnell die Schuldbewußten kund. 180
 Man reißt und schleppt sie vor den Richter,
 Die Scene wird zum Tribunal,
 Und es gestehn die Bösewichter,
 Getroffen von der Rache Strahl.

Der Gang nach dem Eisenhammer.

Ein frommer Knecht war Fridolin,
Und in der Furcht des Herrn
Ergeben der Gebieterin,
Der Gräfin von Savern.
Sie war so sanft, sie war so gut,
Doch auch der Launen Übermut
Hätt' er geeifert zu erfüllen
Mit Freudigkeit, um Gottes willen.

5

Früh von des Tages erstem Schein,
Bis spät die Vesper schlug,
Lebt' er nur ihrem Dienst allein,
That nimmer sich genug.
Und sprach die Dame: „Mach dir's leicht!“
Da wurd' ihm gleich das Auge feucht,
Und meinte, seiner Pflicht zu fehlen,
Durft' er sich nicht im Dienste quälen.

10

15

Drum vor dem ganzen Dienertroß
Die Gräfin ihn erhob;
Aus ihrem schönen Munde floß
Sein unerschöpftes Lob.
Sie hielt ihn nicht als ihren Knecht,
Es gab sein Herz ihm Kindesrecht;
Ihr klares Auge mit Vergnügen
Hing an den wohlgestalteten Zügen.

20

Der Gang nach dem Eisenhammer.

27

Darob entbrennt in Roberts Brust,
Des Jägers, gift'ger Groll,
Dem längst von böser Schadenlust
Die schwarze Seele schwoll;
Und trat zum Grafen, rasch zur That
Und offen des Verführers Rat,
Als einst vom Jagen heim sie kamen,
Streut' ihm ins Herz des Argwohns Samen:

25

„Wie seid ihr glücklich, edler Graf,”
Hub er voll Arglist an,
„Euch raubet nicht den goldnen Schlaf
Des Zweifels gift'ger Bahn;
Denn ihr besitzt ein edles Weib,
Es gürtet Scham den keuschen Leib.
Die fromme Treue zu berücken,
Wird nimmer dem Versucher glücken.”

35

40

Da rollt der Graf die finstern Brau'n:
„Was redst du mir, Gefell?
Werd' ich auf Weibestugend bau'n,
Beweglich wie die Well'?
Leicht lockt sie des Schmeichlers Mund;
Mein Glaube steht auf festem Grund.
Vom Weib des Grafen von Saverne
Bleibt, hoff' ich, der Versucher ferne.“

45

Der andre spricht: „So denkt ihr recht.
 Nur euren Spott verdient
 Der Thor, der, ein geborner Knecht,
 Ein solches sich erkühnt
 Und zu der Frau, die ihm gebeut,
 Erhebt der Wünsche Lüsternheit“ —
 „Was?“ fällt ihm jener ein und bebet,
 „Redst du von einem, der da lebet?“ —

50

55

„Ja doch, was aller Mund erfüllt,
 Das bär' sich meinem Herrn!
 Doch, weil ihr's denn mit Fleiß verhüllt,
 So unterdrück' ich's gern —“
 „Du bist des Todes, Bube, sprich!“
 Ruft jener streng und fürchterlich.
 „Wer hebt das Aug' zu Kunigonden?“ —
 „Nun ja, ich spreche von dem Blondnen.

60

65

„Er ist nicht häßlich von Gestalt，“
 Fährt er mit Arglist fort,
 Indem's den Grafen heiß und kalt
 Durchrieselt bei dem Wort.
 „Ist's möglich, Herr? Ihr saht es nie,
 Wie er nur Augen hat für sie?
 Bei Tafel eurer selbst nicht achtet,
 An ihren Stuhl gefesselt schmachtet?

70

„Seht da die Verse, die er schrieb
 Und seine Glut gesteht“ —
 „Gesteht!“ — „Und sie um Gegenlieb“, 75
 Der freche Bube! fleht.
 Die gnäd'ge Gräfin, sanft und weich,
 Aus Mitleid wohl verbarg sie's euch;
 Mich reuet jetzt, daß mir's entfahren,
 Denn, Herr, was habt ihr zu befahren?“ 80

Da ritt in seines Bornes Wut
 Der Graf ins nahe Holz,
 Wo ihm in hoher Öfen Glut
 Die Eisenstufe schmolz.
 Hier nährten früh und spät den Brand 85
 Die Knechte mit geschäft'ger Hand;
 Der Funke sprüht, die Bälge blasen,
 Als gält' es, Felsen zu verglasen.

Des Wassers und des Feuers Kraft
 Verbündet sieht man hier; 90
 Das Mühlrad, von der Flut gerafft,
 Umlwälzt sich für und für;
 Die Werke klappern Nacht und Tag,
 Im Takte pocht der Hämmer Schlag,
 Und bildsam von den mächt'gen Streichen
 Muß selbst das Eisen sich erweichen. 95

Und zweien Knechten winket er,
Bedeutet sie und sagt:
„Den ersten, den ich sende her,
Und der euch also fragt:
„Habt ihr befolgt des Herren Wort?“
Den werft mir in die Hölle dort,
Daß er zu Asche gleich vergehe
Und ihn mein Aug nicht weiter sehe!“

100

Des freut sich das entmenschte Paar
Mit roher Henkerslust,
Denn fühllos, wie das Eisen, war
Das Herz in ihrer Brust.
Und frischer mit der Bälge Hauch
Erhitzen sie des Osens Bauch
Und schicken sich mit Mordverlangen
Das Todesopfer zu empfangen.

105

110

Drauf Robert zum Gesellen spricht
Mit falschem Heuchelschein:
„Frisch auf, Gesell, und säume nicht,
Der Herr begehret dein.“
Der Herr, der spricht zu Fridolin:
„Mußt gleich zum Eisenhammer hin
Und frage mir die Knechte dorten,
Ob sie gethan nach meinen Worten?“

120

Und jener spricht: „Es soll geschehn!“
 Und macht sich flugs bereit.
 Doch sinnend bleibt er plötzlich stehn:
 „Ob sie mir nichts gebeut?“
 Und vor die Gräfin stellt er sich:
 „Hinaus zum Hammer schickt man mich;
 So sag, was kann ich dir verrichten?
 Denn dir gehören meine Pflichten.“

125

Darauf die Dame von Savern
 Versezt mit sanftem Ton:
 „Die heil'ge Messe hört' ich gern,
 Doch liegt mir frank der Sohn.
 So gehe denn, mein Kind, und sprich
 In Andacht ein Gebet für mich;
 Und denkst du reuig deiner Sünden,
 So laß auch mich die Gnade finden.“

130

135

Und froh der vielwillkommen Pflicht,
 Macht er im Flug sich auf,
 Hat noch des Dorfes Ende nicht
 Erreicht in schnellem Lauf,
 Da tönt ihm von dem Glockenstrang
 Hellschlagend des Geläutes Klang,
 Das alle Sünder, hochbegnadet,
 Zum Sakramente festlich ladet.

140

„Dem lieben Gotte weich' nicht aus,
 Findest du ihn auf dem Weg!“ —
 Er spricht's und tritt ins Gotteshaus;
 Kein Laut ist hier noch reg';
 Denn um die Ernte war's, und heiß
 Im Felde glüht' der Schnitter Fleiß,
 Kein Chorgehilfe war erschienen,
 Die Messe kündig zu bedienen.

145

Entschlossen ist er alsbald
 Und macht den Sakristan;
 „Das,“ spricht er, „ist kein Aufenthalt,
 Was fördert himmelan.“
 Die Stola und das Cingulum
 Hängt er dem Priester dienend um,
 Bereitet hurtig die Gefäße,
 Geheiligt zum Dienst der Messe.

155

160

Und als er dies mit Fleiß gethan,
 Tritt er als Ministrant
 Dem Priester zum Altar voran,
 Das Messbuch in der Hand,
 Und kneet rechts und kneet links
 Und ist gewärtig jedes Winks,
 Und als des Sanktus Worte kamen,
 Da schellt er dreimal bei dem Namen.

165

Drauf als der Priester fromm sich neigt
 Und, zum Altar gewandt,
 Den Gott, den gegenwärt'gen, zeigt
 In hoherhabner Hand,
 Da kündet es der Sakristan
 Mit hellem Glöcklein klingend an,
 Und alles kniet und schlägt die Brüste,
 Sich fromm bekreuzend vor dem Christe.

170

175

So übt er jedes pünktlich aus
 Mit schnell gewandtem Sinn;
 Was Brauch ist in dem Gotteshaus,
 Er hat es alles inn,
 Und wird nicht müde bis zum Schluß,
 Bis beim Vobiscum Dominus
 Der Priester zur Gemein' sich wendet,
 Die heil'ge Handlung segnend endet.

180

Da stellt er jedes wiederum
 In Ordnung säuberlich;
 Erst reinigt er das Heiligtum,
 Und dann entfernt er sich
 Und eilt, in des Gewissens Ruh,
 Den Eisenhütten heiter zu,
 Spricht unterwegs, die Zahl zu füllen,
 Zwölf Paternoster noch im stillen.

185

190

Und als er rauchen sieht den Schlot
 Und sieht die Knechte stehn,
 Da ruft er: „Was der Graf gebot,
 Ihr Knechte, ist's geschehn?“
 Und grinsend zerren sie den Mund
 Und deuten in des Osens Schlund:
 „Der ist besorgt und aufgehoben,
 Der Graf wird seine Diener loben.“

193

200

Die Antwort bringt er seinem Herrn
 In schnellem Lauf zurück.
 Als der ihn kommen sieht von fern,
 Raum traut er seinem Blick:
 „Unglücklicher! wo kommst du her?“ —
 „Vom Eisenhammer.“ — „Nimmermehr!
 So hast du dich im Lauf verspätet?“ —
 „Herr, nur so lang, bis ich gebetet.“

205

„Denn, als von eurem Angesicht
 Ich heute ging, verzeiht!
 Da fragt' ich erst, nach meiner Pflicht,
 Bei der, die mir gebeut.
 Die Messe, Herr, befahl sie mir
 Zu hören; gern gehorcht' ich ihr
 Und sprach der Rosenkränze viere
 Für euer Heil und für das ihre.“

210

215

In tiefes Staunen sinket hier
 Der Graf, entsezt sich:
 „Und welche Antwort wurde dir
 Am Eisenhammer? sprich!“ —
 „Herr, dunkel war der Nede Sinn,
 Zum Ofen wies man lachend hin:
 Der ist besorgt und aufgehoben,
 Der Graf wird seine Diener loben.“ —

220

„Und Robert?“ fällt der Graf ihm ein,
 Es überläuft ihn kalt,
 „Sollt' er dir nicht begegnet sein?
 Ich sandt' ihn doch zum Wald.“ —
 „Herr, nicht im Wald, nicht in der Flur
 Fand ich von Robert eine Spur.“ —
 „Nun,“ ruft der Graf und steht vernichtet,
 „Gott selbst im Himmel hat gerichtet!“

225

230

Und gütig, wie er nie gepflegt,
 Nimmt er des Dieners Hand,
 Bringt ihn der Gattin, tiefbewegt,
 Die nichts davon verstand:
 „Dies Kind, kein Engel ist so rein,
 Laßt's eurer Huld empfohlen sein!
 Wie schlimm wir auch beraten waren,
 Mit dem ist Gott und seine Scharen.“

235

240

Der Kampf mit dem Drachen.

Was rennt das Volk, was wälzt sich dort
 Die langen Gassen brausend fort?
 Stürzt Rhodus unter Feuers Flammen?
 Es rottet sich im Sturm zusammen,
 Und einen Ritter, hoch zu Roß,
 Gewahr' ich aus dem Menschentroß;
 Und hinter ihm, welch Abenteuer!
 Bringt man geschleppt ein Ungeheuer;
 Ein Drache scheint es von Gestalt,
 Mit weitem Krokodilesrachen,
 Und alles blickt verwundert bald
 Den Ritter an und bald den Drachen.

5

10

15

20

Und tausend Stimmen werden laut:
 „Das ist der Lindwurm, kommt und schaut,
 Der Hirt und Herden uns verschlungen!
 Das ist der Held, der ihn bezwungen!
 Viel andre zogen vor ihm aus,
 Zu wagen den gewalt'gen Strauß,
 Doch keinen sah man wiederkehren;
 Den kühnen Ritter soll man ehren!“
 Und nach dem Kloster geht der Zug,
 Wo Sankt Johannis des Täufers Orden,
 Die Ritter des Spitals, im Flug
 Zu Rate sind versammelt worden.

Und vor den edeln Meister tritt
25
 Der Jüngling mit bescheidnem Schritt;
 Nachdrängt das Volk, mit wildem Rufen,
 Erfüllend des Geländers Stufen.
 Und jener nimmt das Wort und spricht:
 „Ich hab' erfüllt die Ritterpflicht.
30
 Der Drache, der das Land verödet,
 Er liegt von meiner Hand getötet,
 Frei ist dem Wanderer der Weg,
 Der Hirte treibe ins Gefilde,
 Froh walle auf dem Felsensteg
35
 Der Pilger zu dem Gnadenbilde.“

Doch strenge blickt der Fürst ihn an
 Und spricht: „Du hast als Held gethan;
 Der Mut ist's, der den Ritter ehret,
 Du hast den kühnen Geist bewähret.
40
 Doch sprich! was ist die erste Pflicht
 Des Ritters, der für Christum ficht,
 Sich schmücket mit des Kreuzes Zeichen?
 Und alle rings herum erbleichen.
 Doch er, mit edlem Anstand spricht,
45
 Indem er sich errötend neiget:
 „Gehorsam ist die erste Pflicht,
 Die ihn des Schmuckes würdig zeiget.“

„Und diese Pflicht, mein Sohn,“ versetzt
 Der Meister, „hast du frech verlegt.
50

Den Kampf, den das Gesetz versaget,
 Hast du mit frealem Mut gewaget!" —
 „Herr, richte, wenn du alles weißt,"
 Spricht jener mit gesetztem Geist,
 „Denn des Gesetzes Sinn und Willen
 Vermeint' ich treulich zu erfüllen.
 Nicht unbedachtsam zog ich hin,
 Das Ungeheuer zu bekriegen;
 Durch List und kluggewandten Sinn
 Versucht' ich's, in dem Kampf zu siegen.

59

60

„Fünf unsers Ordens waren schon,
 Die Ziarden der Religion,
 Des kühnen Mutes Opfer worden;
 Da wehrtest du den Kampf dem Orden.
 Doch an dem Herzen nagte mir
 Der Unmut und die Streitbegier,
 Ja, selbst im Traum der stillen Nächte
 Fand ich mich leuchend im Gefechte;
 Und wenn der Morgen dämmernnd kam
 Und Kunde gab von neuen Plagen,
 Da fasste mich ein wilder Gram,
 Und ich beschloß, es frisch zu wagen.

65

70

„Und zu mir selber sprach ich dann:
 Was schmückt den Jüngling, ehrt den Mann?
 Was leisteten die tapfern Helden,
 Von denen uns die Lieder melden,

75

Die zu der Götter Glanz und Ruhm
 Erhub das blinde Heidentum ?
 Sie reinigten von Ungeheuern
 Die Welt in fühen Abenteuern,
 Begegneten im Kampf dem Feun
 Und rangen mit dem Minotauren,
 Die armen Opfer zu befrein,
 Und ließen sich das Blut nicht dauren.

80

„Ist nur der Saracen es wert,
 Daß ihn bekämpft des Christen Schwert ?
 Bekriegt er nur die falschen Götter ?
 Gesandt ist er der Welt zum Retter,
 Von jeder Not und jedem Harm
 Befreien muß sein starker Arm ;
 Doch seinen Mut muß Weisheit leiten,
 Und List muß mit der Stärke streiten.
 So sprach ich oft und zog allein,
 Des Raubtiers Fährte zu erkunden ;
 Da flößte mir der Geist es ein,
 Froh rief ich aus : Ich hab's gefunden !

85

90

95

„Und trat zu dir und sprach dies Wort :
 „Mich zieht es nach der Heimat fort.““
 Du, Herr, willfährtest meinen Bitten,
 Und glücklich war das Meer durchschnitten.
 Raum stieg ich aus am heim'schen Strand,
 Gleich ließ ich durch des Künstlers Hand,

100

Getreu den wohlbemerktēn Zügen,
 Ein Drachenbild zusammenfügen.
 Auf kurzen Füßen wird die Last
 Des langen Leibes aufgetürmet ;
 Ein schuppicht Panzerhemd umfaßt
 Den Rücken, den es furchtbar schirmet.

105

„Lang strecket sich der Hals hervor,
 Und gräßlich, wie ein Höllenthor,
 Als schnappt' es gierig nach der Beute,
 Eröffnet sich des Rachens Weite,
 Und aus dem schwarzen Schlunde dräun
 Der Zähne stachelichte Reih'n ;
 Die Zunge gleicht des Schwertes Spize,
 Die kleinen Augen sprühen Blitze ;
 In einer Schlange endigt sich
 Des Rückens ungeheure Länge,
 Rollt um sich selber furchterlich,
 Daß es um Mann und Ross sich schlänge.

110

115

120

„Und alles bild' ich nach genau
 Und kleid' es in ein scheußlich Grau ;
 Halb Wurm erschien's, halb Molch und Drache,
 Gezeugt in der gift'gen Lache.
 Und als das Bild vollendet war,
 Erwähl' ich mir ein Doggenpaar,
 Gewaltig, schnell, von flinken Läufen,
 Gewohnt, den wilden Ur zu greifen.

125

Die heī' ich auf den Lindwurm an,
 Erhīze sie zu wildem Grimme,
 Zu fassen ihn mit scharfem Zahn,
 Und lenke sie mit meiner Stimme.

130

„Und wo des Bauches weiches Blies
 Den scharfen Bissen Blöße ließ,
 Da reiz' ich sie, den Wurm zu packen,
 Die spitzen Zähne einzuhacken.

135

Ich selbst, bewaffnet mit Geschöß,
 Besteige mein arabisch Noß,
 Von adeliger Zucht entstammet;
 Und als ich seinen Born entflammet,
 Rasch auf den Drachen spreng' ich's los
 Und stachl' es mit den scharfen Sporen
 Und merfe zielend mein Geschöß,
 Als wollt' ich die Gestalt durchbohren.

140

„Ob auch das Noß sich grauend bäumt
 Und knirscht und in den Zügel schäumt,
 Und meine Doggen ängstlich stöhnen,
 Nicht rast' ich, bis sie sich gewöhnen.
 So üb' ich's aus mit Emsigkeit,
 Bis dreimal sich der Mond erneut;
 Und als sie jedes recht begriffen,
 Führ' ich sie her auf schnellen Schiffen.
 Der dritte Morgen ist es nun,
 Daß mir's gelungen, hier zu landen;

145

150

Den Gliedern gönn' ich kaum zu ruhn,
Bis ich das große Werk bestanden.

155

„Denn heiß erregte mir das Herz
Des Landes frisch erneuter Schmerz,
Zerrissen fand man jüngst die Hirten,
Die nach dem Sumpfe sich verirrten;
Und ich beschließe rasch die That,
Nur von dem Herzen nehm' ich Nat.
Flugs unterricht' ich meine Knappen,
Besteige den versuchten Rappen,
Und von dem edeln Doggenpaar
Begleitet, auf geheimen Wegen,
Wo meiner That kein Zeuge war,
Reit' ich dem Feinde frisch entgegen.

160

165

„Das Kirchlein kennst du, Herr, das hoch
Auf eines Felsenberges Joch,
Der weit die Insel überschauet,
Des Meisters führner Geist erbauet.
Verächtlich scheint es, arm und klein,
Doch ein Mirakel schließt es ein,
Die Mutter mit dem Jesusknaben,
Den die drei Könige begaben.
Auf dreimal dreißig Stufen steigt
Der Pilgrim nach der steilen Höhe;
Doch, hat er schwundelnd sie erreicht,
Erquidt ihn seines Heilands Nähe.

170

175

180

„Tief in den Fels, auf dem es hängt,
 Ist eine Grotte eingesprengt,
 Vom Tau des nahen Moors befeuchtet,
 Wohin des Himmels Strahl nicht leuchtet.
 Hier hausete der Wurm und lag,
 Den Raub erspähend, Nacht und Tag.
 So hielt er, wie der Höllendrache,
 Am Fuß des Gotteshauses Wache;
 Und kam der Pilgrim hergewallt
 Und lenkte in die Unglücksstraße,
 Hervorbrach aus dem Hinterhalt
 Der Feind und trug ihn fort zum Fraße.

190

„Den Felsen stieg ich jetzt hinan,
 Eh ich den schweren Strauß begann;
 Hin kniet' ich vor dem Christuskinde
 Und reinigte mein Herz von Sünde.
 Drauf gür't ich mir im Heiligtum
 Den blanken Schmuck der Waffen um,
 Bewehre mit dem Spieß die Rechte,
 Und nieder steig' ich zum Gefechte.
 Zurücke bleibt der Knappen Troß;
 Ich gebe scheidend die Befehle
 Und schwinge mich behend aufs Roß,
 Und Gott empfehl' ich meine Seele.

195

200

„Raum seh' ich mich im ebenen Plan,
 Flugs schlagen meine Doggen an.

205

Und bang beginnt das Roß zu leuchten
 Und bäumet sich und will nicht weichen ;
 Denn nahe liegt, zum Knäul geballt,
 Des Feindes scheußliche Gestalt
 Und sonnet sich auf warmem Grunde.
 Auf jagen ihn die flinken Hunde ;
 Doch wenden sie sich pfeilgeschwind,
 Als es den Rachen gähnend teilet
 Und von sich haucht den gift'gen Wind
 Und winselnd wie der Schakal heulet.

210

215

„Doch schnell erfrisch' ich ihren Mut,
 Sie fassen ihren Feind mit Wut,
 Indem ich nach des Tieres Lende
 Aus starker Faust den Speer versende ;
 Doch machtlos, wie ein dünner Stab,
 Prallt er vom Schuppenpanzer ab,
 Und eh ich meinen Wurf erneuet,
 Da bäumet sich mein Roß und scheuet
 An seinem Basiliskenblick
 Und seines Atems gift'gem Wehen,
 Und mit Entsezen springt's zurück,
 Und jezo war's um mich geschehen —

220

225

„Da schwing' ich mich behend vom Roß,
 Schnell ist des Schwertes Schneide bloß ;
 Doch alle Streiche sind verloren,
 Den Felsenharnisch zu durchbohren.

230

Und wütend mit des Schweifes Kraft
 Hat es zur Erde mich gerafft;
 Schon seh' ich seinen Rachen gähnen,
 Es haut nach mir mit grimmen Zähnen,
 Als meine Hunde, wutentbrannt,
 An seinen Bauch mit grimm'gen Bissen
 Sich warfen, daß es heulend stand,
 Von ungeheurem Schmerz zerrissen.

235

240

„Und, eh es ihren Bissen sich
 Entwindet, rasch erheb' ich mich,
 Erspähe mir des Feindes Blöße
 Und stoße tief ihm ins Gefroße,
 Nachbohrend bis ans Heft, den Stahl;
 Schwarzquellend springt des Blutes Strahl.
 Hin sinkt es und begräbt im Falle
 Mich mit des Leibes Riesenballe,
 Daß schnell die Sinne mir vergehn.
 Und als ich neugestärkt erwache,
 Seh' ich die Knappen um mich stehn,
 Und tot im Blute liegt der Drache.“

245

250

Des Beifalls lang gehemmte Lust
 Befreit jetzt aller Hörer Brust,
 So wie der Ritter dies gesprochen;
 Und zehnfach am Gewölb gebrochen,
 Wälzt der vermischtten Stimmen Schall
 Sich brausend fort im Widerhall.

255

Laut fordern selbst des Ordens Söhne,
 Daß man die Heldenstirne kröne,
 Und dankbar im Triumphgepräng
 Will ihn das Volk dem Volke zeigen ;
 Da faltet seine Stirne streng
 Der Meister und gebietet Schweigen.

260

Und spricht : „Den Drachen, der dies Land
 Verheert, schlugst du mit tapfrer Hand ;
 Ein Gott bist du dem Volke worden,
 Ein Feind kommst du zurück dem Orden,
 Und einen schlimmern Wurm gebar
 Dein Herz, als dieser Drache war.
 Die Schlange, die das Herz vergiftet,
 Die Zwietracht und Verderben stiftet,
 Das ist der widerspenst'ge Geist,
 Der gegen Zucht sich frech empöret,
 Der Ordnung heilig Band zerreißt ;
 Denn der ist's, der die Welt zerstöret.

265

270

275

„Mut zeiget auch der Mameluck,
 Gehorsam ist des Christen Schmuck ;
 Denn wo der Herr in seiner Größe
 Gewandelt hat in Knechtes Blöße,
 Da stifteten, auf heil'gem Grund,
 Die Väter dieses Ordens Bund,
 Der Pflichten schwerste zu erfüllen,
 Zu bändigen den eignen Willen.

280

Dich hat der eitle Ruhm bewegt,
Drum wende dich aus meinen Blicken!
Denn wer des Herren Soh̄ nicht trägt,
Darf sich mit seinem Kreuz nicht schmücken."

285

Da bricht die Menge tobend aus,
Gewalt'ger Sturm bewegt das Haus,
Um Gnade flehen alle Brüder;
Doch schweigend blickt der Jüngling nieder,
Still legt er von sich das Gewand
Und küßt des Meisters strenge Hand
Und geht. Der folgt ihm mit dem Blicke,
Dann ruft er liebend ihn zurücke
Und spricht: „Umarme mich, mein Sohn!
Dir ist der härtere Kampf gelungen.
Nimm dieses Kreuz. Es ist der Lohn
Der Demut, die sich selbst bezwungen.“

290

295

300

Die Bürgschaft.

Zu Dionys, dem Tyrannen, schlief
Möros, den Dolch im Gewande;
Ihn schlugen die Hässcher in Bande.
„Was wolltest du mit dem Dolche, sprich!“
Entgegnet ihm finster der Wütend. —
„Die Stadt vom Tyrannen befreien!“ —
„Das sollst du am Kreuze bereuen.“

5

„Ich bin,“ spricht jener, „zu sterben bereit
 Und bitte nicht um mein Leben;
 Doch willst du Gnade mir geben,
 Ich flehe dich um drei Tage Zeit,
 Bis ich die Schwester dem Gatten gefreit;
 Ich lasse den Freund dir als Bürgen:
 Ihn magst du, entrinn' ich, erwürgen.“

Da lächelt der König mit arger List
 Und spricht nach kurzem Bedenken:
 „Drei Tage will ich dir schenken;
 Doch wisst, wenn sie verstrichen, die Frist,
 Eh du zurück mir gegeben bist,
 So muß er statt deiner erblassen,
 Doch dir ist die Strafe erlassen.“

Und er kommt zum Freunde: „Der König gebeut,
 Daß ich am Kreuz mit dem Leben
 Bezahlte das frevelnde Streben;
 Doch will er mir gönnen drei Tage Zeit,
 Bis ich die Schwester dem Gatten gefreit;
 So bleib du dem König zum Pfande,
 Bis ich komme, zu lösen die Bände.“

Und schweigend umarmt ihn der treue Freund
 Und liefert sich aus dem Tyrannen;
 Der andere ziehet von dannen.

10

15

20

25

30

Und ehe das dritte Morgenrot scheint,
Hat er schnell mit dem Gatten die Schwester vereint,
Gilt heim mit sorgender Seele,
Damit er die Frist nicht verfehle.

35

Da gießt unendlicher Regen herab,
Von den Bergen stürzen die Quellen,
Und die Bäche, die Ströme schwollen.
Und er kommt ans Ufer mit wanderndem Stab,
Da reißet die Brücke der Strudel hinab,
Und donnernd sprengen die Wogen
Des Gewölbes krachenden Bogen.

40

Und trostlos irrt er an Ufers Rand ;
Wie weit er auch spähet und blicket
Und die Stimme, die rufende, schicket,
Da stößet kein Nachen vom sichern Strand,
Der ihn seze an das gewünschte Land,
Kein Schiffer lenket die Fähre,
Und der wilde Strom wird zum Meere.

45

Da sinkt er ans Ufer und weint und fleht,
Die Hände zum Zeus erhoben :
„O hemme des Stromes Toben !
Es eilen die Stunden, im Mittag steht
Die Sonne, und wenn sie niedergeht
Und ich kann die Stadt nicht erreichen,
So muß der Freund mir erbleichen.“

50

55

Doch wachsend erneut sich des Stromes Wut,
Und Welle auf Welle zerrinnet,
Und Stunde an Stunde entrinnet.

Da treibt ihn die Angst, da faßt er sich Mut
Und wirft sich hinein in die brausende Flut
Und teilt mit gewaltigen Armen
Den Strom, und ein Gott hat Erbarmen.

60

Und gewinnt das Ufer und eilet fort
Und danket dem rettenden Götte ;
Da stürzet die raubende Rotte
Hervor aus des Waldes nächtlichem Ort,
Den Pfad ihm sperrend, und schnaubet Mord
Und hemmet des Wanderers Eile
Mit drohend geschwungener Keule.

65

„Was wollt ihr ?“ ruft er vor Schrecken bleich,
„Ich habe nichts als mein Leben,
Das muß ich dem Könige geben !“
Und entreißt die Keule dem nächsten gleich :
„Um des Freundes Willen erbarmet euch !“
Und drei, mit gewaltigen Streichen,
Erlegt er, die andern entweichen.

70

Und die Sonne versendet glühenden Brand.
Und von der unendlichen Mühe
Ermattet, sinken die Kniee.

80

„O, hast du mich gnädig aus Räubershänd,
Aus dem Strom mich gerettet ans heilige Land,
Und soll hier verschmachtend verderben
Und der Freund mir, der liebende, sterben!“

Und horch! da sprudelt es silberhell,
Ganz nahe, wie rieselndes Rauschen,
Und stille hält er, zu lauschen;
Und sieh, aus dem Felsen, geschwächtig, schnell,
Springt murmelnd hervor ein lebendiger Quell,
Und freudig bükt er sich nieder
Und erfrischt die brennenden Glieder.

8.

90

95

Und die Sonne blickt durch der Zweige Grün
Und malt auf den glänzenden Matten
Der Bäume gigantische Schatten;
Und zwei Wanderer sieht er die Straße ziehn,
Will eilenden Laufes vorüber fliehn,
Da hört er die Worte sie sagen:
„Jetzt wird er ans Kreuz geschlagen.“

Und die Angst beflogt den eilenden Fuß,
Ihn jagen der Sorge Dualen;
Da schimmern in Abendrots Strahlen
Von ferne die Zinnen von Syrakus,
Und entgegen kommt ihm Philostratus,
Des Hauses redlicher Hüter,
Der erkennet entsezt den Gebieter:

100

105

„Zurück! du rettest den Freund nicht mehr,
 So rette das eigene Leben!
 Den Tod erleidet er eben.
 Von Stunde zu Stunde gewartet' er
 Mit hoffender Seele der Wiederkehr,
 Ihm konnte den mutigen Glauben
 Der Hohn des Tyrannen nicht rauben.“ —

110

„Und ist es zu spät, und kann ich ihm nicht
 Ein Retter willkommen erscheinen,
 So soll mich der Tod ihm vereinen.
 Des rühme der blut'ge Tyrann sich nicht,
 Daß der Freund dem Freunde gebrochen die Pflicht,
 Er schlachte der Opfer zweie
 Und glaube an Liebe und Treue!“

115

Und die Sonne geht unter, da steht er am Thor
 Und sieht das Kreuz schon erhöhet,
 Das die Menge gaffend umstehet;
 An dem Seile schon zieht man den Freund empor,
 Da zertrennt er gewaltig den dichten Chor:
 „Mich, Henker!“ ruft er, „erwürget!
 Da bin ich, für den er gebürget!“

120

125

Und Erstaunen ergreifet das Volk umher,
 In den Armen liegen sich beide
 Und weinen vor Schmerzen und Freude.

Da sieht man kein Auge thränenleer,
Und zum Könige bringt man die Wundermär' ;
Der fühlt ein menschliches Rühren,
Läßt schnell vor den Thron sie führen.

130

Und blicket sie lange verwundert an ;
Drauf spricht er : „Es ist euch gelungen,
Ihr habt das Herz mir bezwungen ;
Und die Treue, sie ist doch kein leerer Wahn,
So nehmet auch mich zum Genossen an !
Ich sei, gewährt mir die Bitte,
In eurem Bunde der Dritte.“

135

140

Das Eleusische Fest.

Windet zum Kranze die goldenen Ähren,
Flechtet auch blaue Chanen hinein !
Freude soll jedes Auge verklären,
Denn die Königin ziehet ein,
Die Bezhämerin wilder Sitten,
Die den Menschen zum Menschen gesellt
Und in friedliche, feste Hütten
Wandelte das bewegliche Zelt.

5

Scheu in des Gebirges Klüsten
 Barg der Troglydyte sich ;
 Der Nomade ließ die Tristen
 Wüste liegen, wo er strich.
 Mit dem Wurffspieß, mit dem Bogen
 Schritt der Jäger durch das Land ;
 Weh dem Fremdling, den die Wogen
 Warfen an den Unglücksstrand !

Und auf ihrem Pfad begrüßte,
 Irrend nach des Kindes Spur,
 Teres die verlaßne Küste,
 Ach, da grünte keine Flur !
 Daß sie hier vertraulich weile,
 Ist kein Obdach ihr gewährt ;
 Keines Tempels heitre Säule
 Zeuget, daß man Götter ehrt.

Keine Frucht der süßen Ähren
 Läßt zum reinen Mahl sie ein ;
 Nur auf gräßlichen Altären
 Dorret menschliches Gebein.
 Ja, so weit sie wandernd kreiste,
 Fand sie Elend überall,
 Und in ihrem großen Geiste
 Zammert sie des Menschen Fall.

Find' ich so den Menschen wieder,
 Dem wir unser Bild geliehn,
 Dessen schöngestalte Glieder
 Droben im Olympus blühn ?
 Gaben wir ihm zum Besitze
 Nicht der Erde Götterschoß,
 Und auf seinem Königssitz
 Schweift er elend, heimatlos ?

35

40

Fühl't kein Gott mit ihm Erbarmen ?
 Keiner aus der Sel'gen Chor
 Hebet ihn mit Wunderarmen
 Aus der tiefen Schmach empor ?
 In des Himmels sel'gen Höhen
 Röhret sie nicht fremder Schmerz ;
 Doch der Menschheit Angst und Wehen
 Fühlet mein gequältes Herz.

45

Daß der Mensch zum Menschen werde,
 Stift' er einen ew'gen Bund
 Gläubig mit der frömmen Erde,
 Seinem mütterlichen Grund,
 Ehre das Gesetz der Zeiten
 Und der Monde heil'gen Gang,
 Welche still gemessen schreiten
 Im melodischen Gesang.

50

55

Und den Nebel teilt sie leise,
 Der den Blicken sie verhüllt;
 Plötzlich in der Wilden Kreise
 Steht sie da, ein Götterbild.
 Schwelgend bei dem Siegesmahle
 Findet sie die rohe Schar,
 Und die blutgefüllte Schale
 Bringt man ihr zum Opfer dar.

60

Aber schaudernd, mit Entsetzen
 Wendet sie sich weg und spricht:
 Blut'ge Tigermahle neigen
 Eines Gottes Lippen nicht.
 Reine Opfer will er haben,
 Früchte, die der Herbst beschert,
 Mit des Feldes frommen Gaben
 Wird der Heilige verehrt.

65

70

Und sie nimmt die Wucht des Speeres
 Aus des Jägers rauher Hand;
 Mit dem Schaft des Mordgewehres
 Furchtet sie den leichten Sand,
 Nimmt von ihres Kranzes Spize
 Einen Kern, mit Kraft gefüllt,
 Senkt ihn in die zarte Niße,
 Und der Trieb des Keimes schwollt.

75

80

Und mit grünen Halmen schmücket
 Sich der Boden alsobald,
 Und so weit das Auge blicket,
 Wogt es wie ein goldner Wald.
 Lächelnd segnet sie die Erde,
 Flucht der ersten Garbe Bund,
 Wählt den Feldstein sich zum Herde,
 Und es spricht der Göttin Mund :

85

Vater Zeus, der über alle
 Götter herrscht in Äthers Höhn,
 Daß dies Opfer dir gefalle,
 Laß ein Beichen jetzt geschehn !
 Und dem unglücksel'gen Volke,
 Das dich, Höher, noch nicht nennt,
 Nimm hinweg des Auges Wolke,
 Daß es seinen Gott erkennt !

90

95

Und es hört der Schwester Flehen
 Zeus auf seinem hohen Sitz ;
 Donnernd aus den blauen Höhen
 Wirft er den gezaubten Blitz.
 Prasselnd fängt es an zu lohen,
 Hebt sich wirbelnd vom Altar,
 Und darüber schwiebt in hohen
 Kreisen sein geschwinder Nar.

100

Und gerührt zu der Herrscherin Füßen
 Stürzt sich der Menge freudig Gewühl,
 Und die rohen Seelen zerfließen
 In der Menschlichkeit erstem Gefühl,
 Werfen von sich die blutige Wehre,
 Öffnen den düstergebundenen Sinn
 Und empfangen die göttliche Lehre
 Aus dem Munde der Königin.

105

Und von ihren Thronen steigen
 Alle Himmelschen herab,
 Themis selber führt den Reigen,
 Und mit dem gerechten Stab
 Misst sie jedem seine Rechte,
 Setzt selbst der Grenze Stein,
 Und des Styx verborgne Mächte
 Ladet sie zu Zeugen ein.

115

Und es kommt der Gott der Esse,
 Zeus' erfindungsreicher Sohn,
 Bildner künstlicher Gefäße,
 Hochgelehrt in Erz und Thon.
 Und er lehrt die Kunst der Zange
 Und der Blasebälge Zug ;
 Unter seines Hammers Zwange
 Bildet sich zuerst der Pfug.

120

125

Und Minerva, hoch vor allen
 Ragend mit gewicht'gem Speer,
 Lässt die Stimme mächtig schallen
 Und gebeut dem Götterheer.
 Feste Mauern will sie gründen,
 Jedem Schutz und Schirm zu sein,
 Die zerstreute Welt zu binden
 In vertraulichem Verein.

130

135

Und sie lenkt die Herrscherfritte
 Durch des Feldes weiten Plan,
 Und an ihres Fußes Tritte
 Hestet sich der Grenzgott an.
 Messend führet sie die Kette
 Um des Hügels grünen Saum;
 Auch des wilden Stromes Bette
 Schließt sie in den heil'gen Raum.

140

Alle Nymphen, Däaden,
 Die der schnellen Artemis
 Folgen auf des Berges Pfaden,
 Schwungend ihren Jägerspieß,
 Alle kommen, alle legen
 Hände an, der Jubel schallt,
 Und von ihrer Äxte Schlägen
 Krachend stürzt der Fichtenwald.

145

150

Auch aus seiner grünen Welle
 Steigt der schilfbekränzte Gott,
 Wälzt den schweren Stoß zur Stelle
 Auf der Göttin Machtgebot ;
 Und die leichtgeschürzten Stunden
 Fliegen ans Geschäft gewandt,
 Und die rauhen Stämme runden
 Zierlich sich in ihrer Hand.

155

160

Auch den Meergott sieht man eilen ;
 Rasch mit des Tridentes Stoß
 Bricht er die granitnen Säulen
 Aus dem Erdgerippe los,
 Schwingt sie in gewalt'gen Händen
 Hoch, wie einen leichten Ball,
 Und mit Hermes, dem behenden,
 Türmet er der Mauern Wall.

165

Aber aus den goldenen Saiten
 Lockt Apoll die Harmonie
 Und das holde Maß der Zeiten
 Und die Macht der Melodie.
 Mit neunstimmigem Gesange
 Fallen die Kamönen ein ;
 Leise nach des Liedes Klange
 Füget sich der Stein zum Stein.

170

175

Und der Thore weite Flügel
 Setzt mit erfahrner Hand
 Cybele und fügt die Riegel
 Und der Schlosser festes Band. 18c
 Schnell durch rasche Götterhände
 Ist der Wunderbau vollbracht,
 Und der Tempel heitre Wände
 Glänzen schon in Festespracht.

Und mit einem Kranz von Myrten
 Naht die Götterkönigin, 185
 Und sie führt den schönsten Hirten
 Zu der schönsten Hirtin hin.
 Venus mit dem holden Knaben
 Schmücket selbst das erste Paar,
 Alle Götter bringen Gaben 190
 Segnend den Vermählten dar.

Und die neuen Bürger ziehen,
 Von der Götter sel'gem Chor
 Eingeführt, mit Harmonieen
 Zu das gastlich offne Thor; 195
 Und das Priesteramt verwaltet
 Ceres am Altar des Zeus,
 Segnend ihre Hand gefaltet,
 Spricht sie zu des Volkes Kreis: 200

Freiheit liebt das Tier der Wüste,
 Frei im Äther herrscht der Gott,
 Ihrer Brust gewalt'ge Lüste
 Zähmet das Naturgebot ;
 Doch der Mensch in ihrer Mitte
 Soll sich an den Menschen reihn,
 Und allein durch seine Sitte
 Kann er frei und mächtig sein.

205

Windet zum Kranze die goldenen Ähren,
 Flechtet auch blaue Chanen hinein !
 Freude soll jedes Auge verklären,
 Denn die Königin ziehet ein,
 Die uns die süße Heimat gegeben,
 Die den Menschen zum Menschen gesellt.
 Unser Gesang soll sie festlich erheben,
 Die beglückende Mutter der Welt !

210

215

Hero und Leander.

Seht ihr dort die altergrauen
 Schlösser sich entgegenschauen,
 Leuchtend in der Sonne Gold,
 Wo der Hellespont die Wellen
 Brausend durch der Dardanellen
 Hohe Felsenpforte rollt ?

5

Hört ihr jene Brandung stürmen,
Die sich an den Felsen bricht?
Asien riß sie von Europa;
Doch die Liebe schrekt sie nicht.

10

Heros und Leanders Herzen
Führte mit dem Pfeil der Schmerzen
Amors heil'ge Göttermacht.
Hero, schön wie Hebe blühend,
Er, durch die Gebirge ziehend
Rüstig, im Geräusch der Jagd.
Doch der Vater feindlich Zürnen
Trennte das verbundne Paar,
Und die süße Frucht der Liebe
Hing am Abgrund der Gefahr.

15

20

Dort auf Sestos' Felsenturme,
Den mit ew'gem Wogensturme
Schäumend schlägt der Hellespont,
Säß die Jungfrau, einsam grauend,
Nach Abydos' Küste schauend,
Wo der Heißgeliebte wohnt.
Ach, zu dem entfernten Strande
Baut sich keiner Brücke Steg,
Und kein Fahrzeug stößt vom Ufer;
Doch die Liebe fand den Weg.

25

30

Auf des Labyrinthes Pfaden
 Leitet sie mit sicherm Faden,
 Auch den Blöden macht sie flug,
 Beugt ins Joch die wilden Tiere,
 Spannt die feuersprühnden Stiere
 An den diamantnen Pflug.
 Selbst der Styx, der neunfach fließet,
 Schließt die Wagende nicht aus;
 Mächtig raubt sie das Geliebte
 Aus des Pluto finstern Haus.

35

40

Auch durch des Gewässers Fluten
 Mit der Sehnsucht feur'gen Gluten
 Stachelt sie Leanders Mut.
 Wenn des Tages heller Schimmer
 Bleicht, stürzt der kühne Schwimmer
 In des Pontus finstre Flut,
 Teilt mit starkem Arm die Woge,
 Strebend nach dem teuren Strand,
 Wo, auf hohem Söller leuchtend,
 Winkt der Fackel heller Brand.

45

50

Und in weichen Liebesarmen
 Darf der Glückliche erwärmen
 Von der schwer bestandnen Fahrt
 Und den Götterlohn empfangen,

Den in seligem Umfangen
 Ihm die Liebe aufgespart,
 Bis den Säumenden Aurora
 Aus der Wonne Träumen weckt
 Und ins kalte Bett des Meeres
 Aus dem Schöß der Liebe schrekt.

55

60

Und so flohen dreißig Sonnen
 Schnell, im Raub versthöhlner Wonnen,
 Dem beglückten Paar dahin,
 Wie der Brautnacht füße Freuden,
 Die die Götter selbst beneiden,
 Ewig jung und ewig grün.
 Der hat nie das Glück gekostet,
 Der die Frucht des Himmels nicht
 Raubend an des Höllenflusses
 Schauervollem Rande bricht.

65

70

Hesper und Aurora zogen
 Wechselnd auf am Himmelsbogen ;
 Doch die Glücklichen, sie sahn
 Nicht den Schmuck der Blätter fallen,
 Nicht aus Nords beeisten Hallen
 Den ergrimmten Winter nahm.
 Freudig sahen sie des Tages
 Immer kürzern, kürzern Kreis :

75

Für das längre Glück der Nächte
Dankten sie bethört dem Zeus.

80

Und es gleichte schon die Wage
An dem Himmel Nacht' und Tage,
Und die holde Jungfrau stand
Harrend auf dem Felsenschlosse,
Sah hinab die Sonnenroße
Fliehen an des Himmels Rand.
Und das Meer lag still und eben,
Einem reinen Spiegel gleich,
Reines Windes leises Weben
Regte das kristallne Reich.

85

90

Lustige Delphinenscharen
Scherzten in dem silberklaren
Reinen Element umher,
Und in schwärzlicht grauen Zügen,
Aus dem Meergrund aufgestiegen,
Kam der Tethys buntes Heer.
Sie, die einzigen, bezeugten
Den verstohlnen Liebesbund ;
Aber ihnen schloß auf ewig
Hekate den stummen Mund.

95

100

Und sie freute sich des schönen
Meeres, und mit Schmeicheltönen

Sprach sie zu dem Element:
 „Schöner Gott, du solltest trügen!
 Nein, den Freveler straf' ich Lügen,
 Der dich falsch und treulos nennt.
 Falsch ist das Geschlecht der Menschen,
 Grausam ist des Vaters Herz;
 Aber du bist mild und gütig,
 Und dich röhrt der Liebe Schmerz.”

105

110

„In den öden Felsenmauern
 Müßt' ich freudlos einsam trauern
 Und verblühn in ew'gem Harm;
 Doch du trägst auf deinem Rücken,
 Ohne Nachen, ohne Brücken,
 Mir den Freund in meinen Arm.
 Grauenvoll ist deine Tiefe,
 Furchtbar deiner Wogen Flut,
 Aber dich erfleht die Liebe,
 Dich bezwingt der Heldenmut.”

115

120

„Denn auch dich, den Gott der Wogen,
 Rührte Eros' mächt'ger Bogen,
 Als des goldnen Widders Flug
 Helle mit dem Bruder fliehend,
 Schön in Jugendfülle blühend,
 Über deine Tiefe trug.”

125

Schnell, von ihrem Reiz besieget,
 Griffst du aus dem finstern Schlund,
 Zogst sie von des Widder's Rücken
 Nieder in den Meeresgrund.

130

„Eine Göttin mit dem Gotte,
 In der tiefen Wassergrotte,
 Lebt sie jetzt unsterblich fort;
 Hilfreich der verfolgten Liebe,
 Zähmt sie deine wilden Triebe,
 Führt den Schiffer in den Port.
 Schöne Helle, holde Göttin,
 Selige, dich fleh' ich an:
 Bring auch heute den Geliebten
 Mir auf der gewohnten Bahn!“

135

140

Und schon dunkelten die Fluten,
 Und sie ließ der Fackel Glüten
 Von dem hohen Söller wehn.
 Leitend in den öden Reichen
 Sollte das vertraute Zeichen
 Der geliebte Wandrer sehn.
 Und es faust und dröhnt von ferne,
 Finster kräuselt sich das Meer,
 Und es löscht das Licht der Sterne,
 Und es naht gewitterschwer.

145

150

Auf des Pontus weite Fläche
 Legt sich Nacht, und Wetterbäche
 Stürzen aus der Wolken Schoß;
 Blitze zucken in den Lüften,
 Und aus ihren Felsengräften
 Werden alle Stürme los,
 Wühlen ungeheure Schlünde
 In den weiten Wasserschlund;
 Gähnend, wie ein Höllenrachen,
 Öffnet sich des Meeres Grund.

155

160

„Wehe, weh mir!“ ruft die Arme
 Jammernd. „Großer Zeus, erbarme!
 Ach, was wagt' ich zu erflehn!
 Wenn die Götter mich erhören,
 Wenn er sich den falschen Meeren
 Preisgab in des Sturmes Wehn!
 Alle meergewohnten Vögel
 Ziehen heim, in eil'ger Flucht;
 Alle sturmerprobten Schiffe
 Bergen sich in sicherer Bucht.

165

170

„Ach, gewiß, der Unverzagte
 Unternahm das oft Gewagte,
 Denn ihn trieb ein mächt'ger Gott.
 Er gelobte mir's beim Scheiden

Mit der Liebe heil'gen Eiden.

175

Ihn entbindet nur der Tod.

Ach, in diesem Augenblicke

Ringt er mit des Sturmes Wut,

Und hinab in ihre Schlünde

Reißt ihn die empörte Flut!

180

„Falscher Pontus, deine Stille

War nur des Verrates Hülle,

Einem Spiegel warst du gleich;

Tückisch ruhten deine Wogen,

Bis du ihn heraus betrogen

185

In dein falsches Lügenreich.

Jetzt, in deines Stromes Mitte,

Da die Rückkehr sich verschloß,

Lässtest du auf den Verratnen

Alle deine Schrecken los!“

190

Und es wächst des Sturmes Toben,

Hoch, zu Bergen aufgehoben,

Schwüllt das Meer, die Brandung bricht

Schäumend sich am Fuß der Klippen;

Selbst das Schiff mit Eichentippen

Nahre unzerschmettert nicht.

Und im Wind erlischt die Fackel,

Die des Pfades Leuchte war;

195

Schrecken bietet das Gewässer,
Schrecken auch die Landung dar.

200

Und sie fleht zur Aphrodite,
Dass sie dem Orkan gebiete,
Sänftige der Wellen Born,
Und gelobt, den strengen Winden
Reiche Opfer anzuzünden,
Einen Stier mit goldnem Horn.
Alle Göttinnen der Tiefe,
Alle Götter in der Höh'
Fleht sie, lindernd Öl zu gießen
In die sturm bewegte See.

205

210

„Höre meinen Ruf erschallen,
Steig aus deinen grünen Hallen,
Selige Leukothea !
Die der Schiffer in dem öden
Wellenreich in Sturmesnöten
Rettend oft erscheinen sah.
Reich' ihm deinen heil'gen Schleier,
Der, geheimnisvoll gewebt,
Die ihn tragen, unverletzlich
Aus dem Grab der Fluten hebt !“

215

220

Und die wilden Winde schweigen,
Hell an Himmels Rande steigen

Gos' Pferde in die Höh'.

Friedlich in dem alten Bette

Fließt das Meer in Spiegelsglätte,

225

Heiter lächeln Luft und See.

Sanfter brechen sich die Wellen

An des Ufers Felsenwand,

Und sie schwemmen, ruhig spielend,

Einen Leichnam an den Strand.

230.

Ja, er ist's, der auch entseellet

Seinem heil'gen Schwur nicht schlet!

Schnellen Blicks erkennt sie ihn.

Keine Klage lässt sie schallen,

Keine Thräne sieht man fallen,

235

Kalt, verzweiflnd starrt sie hin.

Trostlos in die öde Tiefe

Blickt sie, in des Äthers Licht,

Und ein edles Feuer rötet

Das erbleichte Angesicht.

240

„Ich erkenn' euch, ernste Mächte!

Strenge treibt ihr eure Rechte,

Furchtbar, unerbittlich ein.

Früh schon ist mein Lauf beschlossen:

Doch das Glück hab' ich genossen,

Und das schönste Los war mein.

245

Lebend hab' ich deinem Tempel
 Mich geweiht als Priesterin;
 Dir ein freudig Opfer sterb' ich,
 Venus, große Königin!"

250

Und mit fliegendem Gewande
 Schwingt sie von des Turmes Rande
 In die Meerflut sich hinab.
 Hoch in seinen Flutenreichen
 Wälzt der Gott die heil'gen Leichen,
 Und er selber ist ihr Grab.
 Und mit seinem Raub zufrieden,
 Zieht er freudig fort und gießt
 Aus der unerschöpfsten Urne
 Seinen Strom, der ewig fließt.

255

260

Kassandra.

Freude war in Trojas Hallen,
 Eh die hohe Feste fiel;
 Jubelhymnen hört man schallen
 In der Saiten goldnes Spiel;
 Alle Hände ruhen müde
 Von dem thränenvollen Streit,
 Weil der herrliche Pelide
 Priams schöne Tochter freit.

5

Und geschmückt mit Lorbeerreisern,
 Festlich wallet Schar auf Schar
 Nach der Götter heil'gen Häusern,
 Zu des Thymbriers Altar.
 Dumpf erbrausend durch die Gassen
 Wälzt sich die bacchant'sche Lust,
 Und in ihrem Schmerz verlassen
 War nur eine traur'ge Brust.

Freudlos in der Freude Fülle,
 Ungesellig und allein,
 Wandelte Cassandra stille
 In Apollos Lorbeerhain.
 In des Waldes tiefste Gründe
 Flüchtete die Scherin,
 Und sie warf die Priesterbinde
 Zu der Erde zürnend hin:

„Alles ist der Freude offen,
 Alle Herzen sind beglückt,
 Und die alten Eltern hoffen,
 Und die Schwestern steht geschmückt.
 Ich allein muß einsam trauern,
 Denn mich flieht der süße Wahnsinn,
 Und geflügelt diesen Mauern
 Seh' ich das Verderben nahm.

10

15

20

25

30

„Eine Fackel seh' ich glühen,
 Aber nicht in Hymens Hand ;
 Nach den Wolken seh' ich's ziehen,
 Aber nicht wie Opferbrand. 35
 Feste seh' ich froh bereiten,
 Doch im ahnungsvollen Geist
 Hör' ich schon des Gottes Schreiten,
 Der sie jammervoll zerreißt. 40

„Und sie schelten meine Klagen,
 Und sie höhnen meinen Schmerz.
 Einsam in die Wüste tragen
 Muß ich mein gequältes Herz,
 Von den Glücklichen gemieden
 Und den Fröhlichen ein Spott ! 45
 Schweres hast du mir beschieden,
 Pythischer, du arger Gott !

„Dein Drakel zu verkünden,
 Warum warfst du mich hin
 In die Stadt der ewig Blinden
 Mit dem aufgeschloßnen Sinn ?
 Warum gabst du mir zu sehn,
 Was ich doch nicht wenden kann ?
 Das Verhängte muß geschehen,
 Das Gefürchtete muß nahm. 55

„Frommt's, den Schleier aufzuheben,
Wo das nahe Schrecknis droht?
Nur der Irrtum ist das Leben,
Und das Wissen ist der Tod.
Nimm, o nimm die traur'ge Klarheit,
Mir vom Aug' den blut'gen Schein!
Schrecklich ist es, deiner Wahrheit
Sterbliches Gefäß zu sein.

60

„Meine Blindheit gib mir wieder
Und den fröhlich dunkeln Sinn!
Nimmer sang ich freud'ge Lieder,
Seit ich deine Stimme bin.
Zukunft hast du mir gegeben,
Doch du nahmst den Augenblick,
Nahmst der Stunde fröhlich Leben —
Nimm dein falsch Geschenk zurück!

65

70

„Nimmer mit dem Schmuck der Bräute
Kränzt' ich mir das duft'ge Haar,
Seit ich deinem Dienst mich weihte
An dem traurigen Altar.
Meine Jugend war nur Weinen,
Und ich kannte nur den Schmerz,
Jede herbe Not der Meinen
Schlug an mein empfindend Herz.

75

80

„Fröhlich seh' ich die Gespielen,
 Alles um mich lebt und liebt
 In der Jugend Lustgefühlen,
 Mir nur ist das Herz getrübt.
 Mir erscheint der Lenz vergebens,
 Der die Erde festlich schmückt;
 Wer erfreute sich des Lebens,
 Der in seine Tiefen blickt !

85

„Selig preis' ich Polyknen
 In des Herzens trunknem Wahn,
 Denn den besten der Hellenen
 Hofft sie bräutlich zu umfahn.
 Stolz ist ihre Brust gehoben,
 Ihre Wonne faßt sie kaum,
 Nicht euch, Himmliche, dort oben
 Neidet sie in ihrem Traum.

90

95

„Und auch ich hab' ihn gesehen,
 Den das Herz verlangend wählt!
 Seine schönen Blicke flehen,
 Von der Liebe Glut besetzt.
 Gerne möcht' ich mit dem Gatten
 In die heim'sche Wohnung ziehn;
 Doch es tritt ein styg'scher Schatten
 Nächtlich zwischen mich und ihn.

100

„Ihre bleichen Larven alle
 Sendet mir Proserpina ;
 Wo ich wandre, wo ich walle,
 Stehen mir die Geister da.
 In der Jugend frohe Spiele
 Drängen sie sich grausend ein,
 Ein entsetzliches Gewühle !
 Nimmer kann ich fröhlich sein.

105

„Und den Mordstahl seh' ich blinken
 Und das Mörderauge glühn ;
 Nicht zur Rechten, nicht zur Linken
 Kann ich vor dem Schrecknis fliehn ;
 Nicht die Blicke darf ich wenden,
 Wissend, schauend, unverwandt
 Muß ich mein Geschick vollenden,
 Fallend in dem fremden Land.“ —

115

120

Und noch hallen ihre Worte —
 Horch ! da bringt verworrner Ton
 Fernher aus des Tempels Pforte,
 Tot lag Thetis' großer Sohn !
 Eris schüttelt ihre Schlangen,
 Alle Götter fliehn davon,
 Und des Donners Wolken hängen
 Schwer herab auf Ilion.

125

Der Graf von Habsburg.

Zu Aachen in seiner Kaiserpracht,
 Im altertümlichen Saale,
 Saß König Rudolfs heilige Macht
 Beim festlichen Krönungsmahle.
 Die Speisen trug der Pfalzgraf des Rheins,
 Es schenkte der Böhme des perlenden Weins,
 Und alle die Wähler, die sieben,
 Wie der Sterne Chor um die Sonne sich stellt,
 Umstanden geschäftig den Herrscher der Welt,
 Die Würde des Amtes zu üben.

5

xc

Und rings erfüllte den hohen Balkon
 Das Volk in freud'gem Gedränge ;
 Laut mischte sich in der Posaunen Ton
 Das jauchzende Rufen der Menge ;
 Denn geendigt nach langem verderblichen Streit
 War die kaiserlose, die schreckliche Zeit,
 Und ein Richter war wieder auf Erden.
 Nicht blind mehr waltet der eiserne Speer,
 Nicht fürchtet der Schwache, der Friedliche mehr,
 Des Mächtigen Beute zu werden.

15

xc

Und der Kaiser ergreift den goldenen Pokal
 Und spricht mit zufriedenen Blicken :
 „Wohl glänzet das Fest, wohl pranget das Mahl,
 Mein königlich Herz zu entzücken ;

Doch den Sänger vermiß' ich, den Bringer der Lust,
Der mit süßem Klang mir bewege die Brust

Und mit göttlich erhabenen Lehren.

So hab' ich's gehalten von Jugend an,
Und was ich als Ritter gepflegt und gethan,
Nicht will ich's als Kaiser entbehren.“

30

Und sieh! in der Fürsten umgebenden Kreis
Trat der Sänger im langen Talare;
Ihm glänzte die Locke silberweiß,
Gebleicht von der Fülle der Jahre.

„Süßer Wohlaut schläft in der Saiten Gold,
Der Sänger singt von der Minne Sold,
Er preiset das Höchste, das Beste,
Was das Herz sich wünscht, was der Sinn begeht;
Doch sage, was ist des Kaisers wert
An seinem herrlichsten Feste?“ —

35

„Nicht gebieten werd' ich dem Sänger,“ spricht
Der Herrscher mit lächelndem Munde,
„Er steht in des größeren Herren Pflicht,
Er gehorcht der gebietenden Stunde.

Wie in den Lüsten der Sturmwind faust,
Man weiß nicht, von wannen er kommt und braust,
Wie der Quell aus verborgnen Tiefen,
So des Sängers Lied aus dem Innern scha!
Und wecket der dunkeln Gefühle Gewalt,
Die im Herzen wunderbar schließen.“

40

45

Und der Sänger rasch in die Saiten fällt

Und beginnt sie mächtig zu schlagen;

„Aufs Waidwerk hinaus ritt ein edler Held,

Den flüchtigen Gemshock zu jagen.

Ihm folgte der Knapp mit dem Jägergeschoß,

Und als er auf seinem stattlichen Roß

In eine Au kommt geritten,

Ein Glöcklein hört er erklingen fern;

Ein Priester war's mit dem Leib des Herrn,

Voran kam der Messner geschritten.

55

60

„Und der Graf zur Erde sich neiget hin,

Das Haupt mit Demut entblößet,

Zu verehren mit glaubigem Christensinn,

Was alle Menschen erlöst.

Ein Bächlein aber rauschte durchs Feld,

Von des Gießbachs reißenden Fluten geschwellt,

Das hemmte der Wanderer Tritte;

Und beiseit legt jener das Sakrament,

Von den Füßen zieht er die Schuhe behend,

Damit er das Bächlein durchschritte.

65

70

„Was schaffst du? redet der Graf ihn an,

Der ihn verwundert betrachtet.

Herr, ich walle zu einem sterbenden Mann,

Der nach der Himmelskost schmachtet;

Und da ich mich nahe des Baches Steg,

75

Da hat ihn der strömende Gießbach hinweg
 Im Strudel der Wellen gerissen.
 Drum daß dem Leidenden werde sein Heil,
 So will ich das Wässerlein jetzt in Eil'
 Durchwaten mit nackten Füßen.

&c

„Da sieht ihn der Graf auf sein ritterlich Pferd
 Und reicht ihm die prächtigen Zäume,
 Daß er labe den Kranken, der sein begeht,
 Und die heilige Pflicht nicht versäume.
 Und er selber auf seines Knappen Tier
 Bergnüget noch weiter des Jagens Begier;
 Der andre die Reise vollführt,
 Und am nächsten Morgen mit dankendem Blick,
 Da bringt er dem Grafen sein Roß zurück,
 Bescheiden am Zügel geführet.

85

90

„Nicht wolle das Gott, rief mit Demutssinn
 Der Graf, daß zum Streiten und Jagen
 Das Roß ich beschritte fürderhin,
 Das meinen Schöpfer getragen!
 Und magst du's nicht haben zu eignem Gewinst,
 So bleib' es gewidmet dem göttlichen Dienst!
 Denn ich hab' es Dem ja gegeben,
 Von dem ich Ehre und irdisches Gut
 Zu Lehen trage und Leib und Blut
 Und Seele und Atem und Leben.

95

100

„So mög' euch Gott, der allmächtige Hört,
Der das Flehen der Schwachen erhöret,
Zu Ehren euch bringen hier und dort,
So wie ihr jetzt ihn geehret.

Ihr seid ein mächtiger Graf, bekannt
Durch ritterlich Walten im Schweizerland;

Euch blühn sechs liebliche Töchter.

So mögen sie, rief er begeistert aus,
Sechs Kronen euch bringen in euer Haus
Und glänzen die spätesten Geschlechter!“

105

110

Und mit sinnendem Haupt saß der Kaiser da,
Als däch' er vergangener Zeiten;
Jetzt, da er dem Sänger ins Auge sah,
Da ergreift ihn der Worte Bedeuten.

Die Züge des Priesters erkennt er schnell
Und verbirgt der Thränen stürzenden Quell

In des Mantels purpurner Falten.

Und alles blickte den Kaiser an
Und erkannte den Grafen, der das gethan,
Und verehrte das göttliche Walten.

115

120

Ummerlung. — Eschudt, der uns diese Anecdote überliefert hat, erzählt auch, daß der Priester, dem dieses mit dem Grafen von Habsburg begegnet, nachher Kaplan bei dem Kurfürsten von Mainz geworben und nicht wenig dazu beigetragen habe, bei der nächsten Kaiserwahl, die auf das große Interregnum erfolgte, die Gedanken des Kurfürsten auf den Grafen von Habsburg zu richten. — Für die, welche die Geschichte jener Zeit kennen, bemerke ich noch, daß ich recht gut weiß, daß Böhmen sein Erzamt bei Rudolfs Kaiserkrönung nicht ausübte.

Das Siegesfest.

Priams Feste war gesunken,
Troja lag in Schutt und Staub,
Und die Griechen, siegestrunken,
Reich beladen mit dem Raub,
Säßen auf den hohen Schiffen,
Längs des Hellenpontos Strand,
Auf der frohen Fahrt begriffen
Nach dem schönen Griechenland.

Stimmet an die frohen Lieder!
Denn dem väterlichen Herd
Sind die Schiffe zugekehrt,
Und zur Heimat geht es wieder.

Und in langen Reihen, flagend,
Säß der Trojerinnen Schar,
Schmerzvoll an die Brüste schlagend,
Bleich, mit aufgelöstem Haar.
In das wilde Fest der Freuden
Mischten sie den Wehgesang,
Weinend um das eigne Leiden
In des Reiches Untergang.

Lebe wohl, geliebter Boden!
Von der süßen Heimat fern
Folgen wir dem fremden Herrn.
Ach, wie glücklich sind die Toten!

5

10

15

20

Und den hohen Göttern zündet
25
Kalkas jetzt das Opfer an ;
Pallas, die die Städte gründet
Und zertrümmert, ruft er an,
Und Neptun, der um die Länder
Seinen Wogengürtel schlingt,
30
Und den Zeus, den Schreckensender,
Der die Ägis grausend schwingt.

Ausgestritten, ausgerungen
Ist der lange, schwere Streit,
Ausgefüllt der Kreis der Zeit
35
Und die große Stadt bezwungen.

Atreus' Sohn, der Fürst der Scharen,
Übersah der Völker Zahl,
Die mit ihm gezogen waren
Einst in des Skamanders Thal.
40
Und des Kummers finstre Wolke
Zog sich um des Königs Blick ;
Von dem hergeführten Volke
Bracht' er wen'ge nur zurück.

Drum erhebe frohe Lieder,
45
Wer die Heimat wieder sieht,
Wem noch frisch das Leben blüht !
Denn nicht alle fehren wieder.

Alle nicht, die wieder fehren,
Mögen sich des Heimzugs freun,
50

An den häuslichen Altären
 Kann der Mord bereitet sein.
 Mancher fiel durch Freundestücke,
 Den die blut'ge Schlacht verfehlt !
 Sprach's Ulyß mit Warnungsblicke,
 Von Athenens Geist beseelt.

55

Glücklich, wem der Gattin Treue
 Rein und feusch das Haus bewahrt !
 Denn das Weib ist falscher Art,
 Und die Urge liebt das Neue.

60

Und des frisch erkämpften Weibes
 Freut sich der Alrid und strickt
 Um den Reiz des schönen Leibes
 Seine Arme hochbeglückt.
 Böses Werk muß untergehen,
 Nach folgt der Frevelthat ;
 Denn gerecht in Himmelshöhen
 Waltet des Kroniden Rat.

65

Böses muß mit Bösem enden ;
 An dem frevelnden Geschlecht
 Rächtet Zeus das Gästerecht,
 Wägend mit gerechten Händen.

70

Wohl dem Glücklichen mag's ziemen,
 Rust Oileus' tapfrer Sohn,
 Die Regierenden zu rühmen
 Auf dem hohen Himmelsthron !

75

Ohne Wahl verteilt die Gaben,
Ohne Billigkeit das Glück;
Denn Patroclus liegt begraben,
Und Thersites kommt zurück!

80

Weil das Glück aus seiner Tonnen
Die Geschickte blind verstreut,
Freue sich und jauchze heut,
Wer das Lebenslos gewonnen!

Ja, der Krieg verschlingt die Besten!

85

Ewig werde dein gedacht,
Bruder, bei der Griechen Festen,
Der ein Turm war in der Schlacht.
Da der Griechen Schiffe brannten,
War in deinem Arm das Heil;
Doch dem Schlauen, Vielgewandten
Ward der schöne Preis zu teil.

90

Friede deinen heil'gen Resten!
Nicht der Feind hat dich entrafft.
Ajax fiel durch Ajax' Kraft.
Ach, der Zorn verderbt die Besten!

95

Dem Erzeuger jetzt, dem großen,
Gießt Neoptolem des Weins:
Unter allen ird'schen Losen,
Hoher Vater, preis' ich deins.
Von des Lebens Gütern allen
Ist der Ruhm das höchste doch;

100

Wenn der Leib in Staub zerfallen,
Lebt der große Name noch.

105

Tapfrer, deines Ruhmes Schimmer
Wird unsterblich sein im Lied ;
Denn das ird'sche Leben flieht,
Und die Toten dauern immer.

Weil des Liedes Stimmen schweigen
Von dem überwundnen Mann,
So will ich für Hektor zeugen,
Hub der Sohn des Thdeus an, —
Der für seine Hausaltäre
Kämpfend, ein Beschirmer, fiel —
Krönt den Sieger größre Ehre,
Ehret ihn das schönre Ziel !

110

Der für seine Hausaltäre
Kämpfend sank, ein Schirm und Hort,
Auch in Feindes Munde fort
Lebt ihm seines Namens Ehre.

Nestor jetzt, der alte Becher,
Der drei Menschenalter sah,
Reicht den laubumkränzten Becher
Der bethrannten Heluba :
Trink ihn aus, den Trank der Labe,
Und vergiß den großen Schmerz !
Wundervoll ist Bacchus' Gabe,
Balsam fürs zerrissne Herz.

125

Trink ihn aus, den Trank der Labe,
Und vergiß den großen Schmerz!
Balsam fürs zerfissne Herz,
Wundervoll ist Bacchus' Gabe.

130

Denn auch Niobe, dem schweren
Zorn der Himmelschen ein Ziel,
Kostete die Frucht der Ähren
Und bezwang das Schmerzgefühl.
Denn so lang die Lebensquelle
Schäumet an der Lippen Rand,
Ist der Schmerz in Lethes Welle
Tief versenkt und festgebannt!

135

Denn so lang die Lebensquelle
An der Lippen Rande schäumt,
Ist der Jammer weggeträumt,
Fortgespült in Lethes Welle.

140

Und von ihrem Gott ergriffen,
Hub sich jetzt die Seherin,
Blickte von den hohen Schiffen
Nach dem Rauch der Heimat hin:
Rauch ist alles ird'sche Wesen;
Wie des Dampfes Säule weht,
Schwinden alle Erdengrößen,
Nur die Götter bleiben stet.

145

150

Um das Roß des Reiters schwieben,
 Um das Schiff die Sorgen her ;
 Morgen können wir's nicht mehr,
 Darum laßt uns heute leben !

155

Der Alpenjäger.

Willst du nicht das Lämmlein hüten ?
 Lämmlein ist so fromm und sanft,
 Nährt sich von des Grases Blüten,
 Spielend an des Baches Ranft.
 „Mutter, Mutter, laß mich gehen,
 Jagen nach des Berges Höhen !“

5

Willst du nicht die Herde locken
 Mit des Hornes munterm Klang ?
 Lieblich tönt der Schall der Glocken
 In des Waldes Lustgesang.
 „Mutter, Mutter, laß mich gehen,
 Schweifen auf den wilden Höhen !“

10

Willst du nicht der Blümlein warten,
 Die im Beete freundlich stehn ?
 Draußen ladet dich kein Garten ;
 Wild ist's auf den wilden Höhn !
 „Laß die Blümlein, laß sie blühn !
 Mutter, Mutter, laß mich ziehen !“

15

Und der Knabe ging zu jagen,
 Und es treibt und reißt ihn fort,
 20
 Rastlos fort mit blindem Wagen,
 An des Berges finstern Ort;
 Vor ihm her mit Windesschnelle
 Flieht die zitternde Gazelle.

Auf der Felsen nackte Nippen
 Klettert sie mit leichtem Schwung,
 Durch den Riß geborstner Klippen
 Trägt sie der gewagte Sprung;
 Über hinter ihr verwogen
 Folgt er mit dem Todesbogen.
 30

Zehn auf den schroffen Zinken
 Hängt sie, auf dem höchsten Grat,
 Wo die Felsen jäh versinken
 Und verschwunden ist der Pfad.
 Unter sich die steile Höhe,
 Hinter sich des Feindes Nähe.
 35

Mit des Zammers stummen Blicken
 Fleht sie zu dem harten Mann,
 Fleht umsonst, denn loszudrücken
 Legt er schon den Bogen an;
 Plötzlich aus der Felsenspalte
 Tritt der Geist, der Bergesalte.
 40

Und mit seinen Götterhänden
Schüttet er das gequälte Tier.
„Mußt du Tod und Jammer senden,”
Ruft er, „bis heraus zu mir?
Raum für alle hat die Erde;
Was versiegst du meine Herde?“

NOTES.

ABBREVIATIONS:

- A.⁹⁸: *Musenalmanach* für 1798.
A.⁹⁹: " " 1799.
G.¹: *Schillers Gedichte*, Leipzig, 1800-3.
G.²: " " 2. Aufl., 1804-5.
T.⁰²: *Taschenbuch* für Damen für 1802.
T.⁰³: " " " auf das Jahr 1803.
T.⁰⁴: " " " " " 1804.
B. T.: *Beders Taschenbuch zum geselligen Vergnügen*, 1805.
MS. 1805: Manuscript of a proposed *édition de luxe* of the poems.
-

Der Taucher.

DATE OF COMPOSITION.—Schiller's Calender vom 18. Juli 1795 bis 1805, herausgegeben von Emilie von Gleichen-Rußwurm, geb. von Schiller, Stuttgart, Cotta, 1865, p. 43, states that *Der Taucher* was begun June 5th, 1797, and finished June 14th.

SOURCE.—The version of the facts in the popular legend of which Schiller availed himself in composing the *Taucher* is not known. In a letter to Goethe, Aug. 7, 1797, Schiller expressly denies knowledge of the version by Athanasius Kircher, given below, which shows among all now known versions closest resemblance to his own poem: "I learn [from a letter of Herder's] that in the *Taucher* I have been merely working over with some success the narrative of a certain Nicholas Pesce, who has either related or sung the story. Do you know perchance this Nicholas Pesce, with whom I have so unexpectedly become a competitor?" Whatever may have been

Schiller's immediate authority, it cannot be doubted that he treated his facts with artistic freedom. The following translation of Kircher's version of the story,¹ which cannot be very dissimilar to the sources which Schiller consulted, is given mainly to help in showing by comparison Schiller's art as a poet.

"I will add here a story of events which happened in the time of King Frederick of Sicily, confirming what has been formerly related of the unevenness of the bottom of the ocean. At that time there lived in Sicily a very famous diver by the name of Nicholas, who was generally called Pescecola, that is Nicholas the Fish, on account of his proficiency in swimming. Accustomed to the sea from boyhood, and superior to every one in swimming, he employed himself almost solely in collecting from the bottom of the sea, oysters, corals and the like, from the sale of which he gained his livelihood. His work in the sea was so attractive to him that he spent often four or five days at it, subsisting on raw fish. He swam frequently to Calabria and back in the capacity of a letter-carrier, and was said more than once to have swum to the Lipari Islands. Sometimes rowing-vessels found him in the midst of the foaming, stormy waters near Calabria. At first the boatmen took him for a sea-monster, but a few recognized him, and he was taken on board. Upon being asked where he was going in such a stormy sea, he replied, that he was carrying to a certain city letters so ingeniously protected in a leather bag that they were uninjured by water. Finally, after some conversation and a good meal, he bade the sailors good-bye, and committed himself again to the waves. It was also related that staying so continually in the sea had changed his nature, so that he was more like an amphibious animal than a man; that a web or membrane like that of a goose grew between his fingers, and his lungs expanded so that

¹ Given in the Latin original in Goedeke's „Hist.-krit. Ausgabe von Schiller's Ged.“, 1871, p. 445.

he could inhale enough air to last a whole day. Now, on one occasion the King of Sicily was in Messina, and heard all sorts of wonderful stories of this diver, and was led by curiosity and the desire of seeing the man to summon him into his presence. He appeared, but not till they had sought him a long time on land and sea. The king had heard wonderful reports of the neighboring Charybdis. Such a favorable opportunity now offering, he determined to have the depths of the gulf searched, and considered that no one could do this better than Nicholas. So he ordered him to dive into the depths of the gulf, but when Nicholas alleged the extreme peril known only to himself, and seemed to object strongly to the command of the king, the latter, in order to inspire him with courage for the undertaking, had a golden cup thrown into the gulf with the promise that it should be his if he would bring it up again. Enticed by the gold, Nicholas accepted the condition, and soon plunged into the midst of the whirlpool. Here he remained almost three-quarters of an hour, during which time the king and the others present anxiously awaited him. At length with terrible force he was thrown up from the bottom of the sea. He held up in triumph the cup which had been cast into the waters, and was led into the palace. Exhausted by great exertion, he first refreshed himself with a generous meal, and indulged in a short nap before being presented to the king. On being questioned as to what he had met in the bottom of the sea, he addressed the king thus: 'Most gracious sovereign, I have executed thy commands; but had I previously known what I now do, and hadst thou promised me even the half of thy kingdom, never would I have obeyed thee. I have done what was exceedingly rash, for first deeming it rash to disobey the command of the king.' The king questioning more narrowly as to this rashness, the diver replied:

'Know thou, O king, there are four things which render this place impassable and frightful to the very fishes, not to speak of divers like

myself: firstly, the raging and roaring of the waters, as they rush forth out of the innermost caves of the sea. A man, though he be the strongest, can scarcely withstand this; and even I had not the power, but was forced to make my way through other side-passages into the deep; secondly, the number of the cliffs projecting everywhere, the foot of which I reached only with the greatest danger to life and limb; thirdly, the roar of the underground waters, which with terrific force break forth from the innermost abysses of the cliffs, and whose meeting tides produce such fearful whirlpools that the bare fright is enough to cause the death of the terrified swimmer; fourthly, the swarm of monstrous polyps, cleaving to the sides of the cliffs, with their arms far extended, filled me with the greatest horror. I saw one whose body alone was larger than a man, his tentacles ten feet long, or more; and if these had fastened on me, the mere embrace had killed me, drawn to it in the inevitable peril of death. In the neighboring caves of the rocks swarmed fishes of monstrous size, which are called dogs—popularly, *Pesce cane*. They have jaws with triple rows of teeth, and are similar to dolphins (*delphinis*) in size. No one is safe from their fury, and he whom they have once caught in their teeth you may be sure is lost. No sword, no needle is so sharp as the teeth of these sea-monsters; they surpass even these instruments in sharpness, and with them they rend everything.'

After he had related all this in order, he was asked how he had been able to find the cup so soon. He answered, that in consequence of the furious currents the cup had not sunk to the bottom, but very soon had been, like himself, drawn aside by the pressure of the waves, and he had found it in the hollow of a rock. Had it sunk to the bottom, he could have had no hope of finding it in the boiling waters and mad rush of the whirlpool; for the underground waters, which are now swallowed into the abyss, or now again ejected, rage with such force that no power can withstand them. Besides, the sea is so deep that the darkness is almost Cimmerian.

Upon being asked about the formation of the channel, he replied: "It is, from end to end, full of innumerable rocks; and the alternating currents of the waters at the foot of the same occasion the whirlpool on the surface, which the sailors know, to the great risk of their crafts."

He was now asked if he had courage enough to try again the bottom of the Charybdis. He replied: "No." But now again a purse of gold, together with a costly cup, thrown into the Charybdis, overcame his reluctance. Induced by the "accursed greed of gold," he plunged a second time into the abyss, but rose no more. Perhaps he was forced, by the violence of the currents, into the labyrinth of rocks, or fell a prey to the fishes he had so feared.

The story, thus recorded in the public acts of the realm, was told me by the keeper of the archives."

TITLE.—*Der Taucher.* Ballade. A.⁹⁸ G.¹ G.²; *Der Taucher.* MS. 1805.

1) Rittersmann [Ritter G¹] oder Knappe = es sei nun Ritter oder Knappe, be he knight or squire.

2) spricht] sprach A⁹⁸.

10) der Charybde Geheul. The dangers of the whirlpool Charybdis, and the rock Scylla opposite, are said to be now not so formidable as the ancients and later tradition depict them. Cf. Homer's description, Odyss. XII., 234-43 :

"Next we began to sail up the narrow strait, lamenting. For on the one hand lay Scylla, and on the other mighty Charybdis in terrible wise sucked down the salt sea-water. As often as she belched it forth, like a cauldron on a great fire, she would seethe up through all her troubled deeps, and overhead the spray fell on the tops of either cliff. But oft as she gulped down the salt sea-water, within she was all plain to see through her troubled deeps, and the rock around roared horribly, and beneath the earth was manifest swart with

sand, and pale fear gat hold on my men." — *Butcher and Lang's Trans.*

11) der Beherzte . . . Zu tauchen = beherzt genug um zu tauchen.

20) Ede'luecht, squire of high degree.— *Ied.* This word is, according to Goetzinger, applied in Upper Germany, i. e. in Sch.'s home, to a healthy, strong, courageous and firm man, with nothing of the depreciatory sense elsewhere often attached to the word.

31) The use of *und* contributes to one's perception of the fact that the eye and ear perceive everything at once. Goethe wrote to S. from Switzerland, Sept. 25th, 1797 : "I had almost forgotten to tell you that the truth to nature of the verse: Es wallet und siedet und brauset und zischt, etc., was admirably attested at the Falls of the Rhine. I was especially struck with the way in which it included the principal phenomena of the vast spectacle."

33) Compare Virgil's *Aeneid*, III., 420-4:

"There the right-hand coast is held by Scylla, the left by Charybdis, ever hungering, who, at the bottom of the whirling abyss, thrice a day draws the huge waves down her precipitous throat, and in turn up-heaves them to the sky, and lashes the stars with their spray." — *Conington's Trans.*

33, 69) *Spriȝet*: S. wrote *spriȝet*, which dialectic form Körner, 1814, and subsequent eds., have changed to *spriȝet*.

43) wiederkehrt] zurückkehrt A⁹⁸.

48) *Rathen*: Compare, *the jaws of death*. In accordance with the natural tendency to personify the forces of nature, the Grecian mythology already referred to Charybdis as an insatiable, all-devouring monster, which was, possibly later, localized in this Sicilian strait. Turner and Morshead, *Selections from S.'s Lyrical Poems*, p. 164, cite very appositely Holmes's *Autocrat of the Breakfast-Table*, ch. xi.: "The sea remembers nothing; it will crack your bones and eat you, and wipe the crimson foam from its jaws as if nothing had happened." — *nimmer* = nicht mehr. Comp. *Rassandra*, 112.

53) The alliteration, combined with the length of the accented vowels, renders this one of the most effective lines of the ballad.

54) es harrt, there is waiting.

55 6€) "Among so much that is beautiful in this ballad, I consider these two stanzas most beautiful of all. The narrative pauses here; the first act has ended, the curtain fallen, and we share the anxious suspense of the spectators. With the ancients, after the end of each act, the Chorus advanced upon the stage and spoke gravely of the previous action of the drama, and prepared the spectators for what was to come. Wholly in harmony with the spirit of the ancient Chorus, the poet introduces here one of the spectators as a speaker." *Goetzinger, Deutsche Dichter*, II., 169.

59) verhehle, may conceal.

74) The use of the expletive shows the momentary uncertainty of the spectators as to what the swan-white object is.

75) bloß: unusual extension of the meaning: bare, exposed, visible.

90) also, and spoke thus.

92) roſigten (more commonly without t): S. defends the use of this epithet and that of 110, purpurner, on scientific grounds in a letter to Körner, July 21, 1797.

94-6) Viehoff, Schiller's Gedichte erläutert, 5. Aufl., II. 249, finds in these lines the fundamental idea of the present ballad. "We are not rashly to cross the boundaries which the Deity has set for us; else we fall inevitably into destruction." For a similar motive, compare S.'s poem, *Das verschleierte Bild zu Sais*. The truth of these words was to be proved by the youth who uttered them.

94) Götter: The time of the ballad is the Middle Ages, so that strictly speaking, the plural is incorrectly used. S. had used also the singular Gott, l. 44.

104) ſchrecklichen Not, instead of ſchrecklichsten Not, has been defended as being = Schreckensnot.

113) "The fact that Salamanders and Lizards (*Molche*) never live in the deep sea was of no more concern to S. than the existence of the dragons of Fable. He makes the squire speak of the most terrible beasts, whose very names fill us with horror." — *Düntzer*, Schiller's *lyrische Gedichte erläutert*, IV., 265.

114) regt'] regte A.⁹⁸, G¹, regt G².

117) stachlichte, unusual, for stachelige.

121) war's mir] war mir's A⁹⁸ —— 's, gen. sing. neuter, "of it."

127) Goetzinger draws attention to the artistic construction of this and the following lines. The slow movement of the language in l. 127 is followed by the precipitous rush of words descriptive of action under the influence of terror.

133) darob, rare and archaic, used now only in elevated diction, here, instead of darüber.

149) Ehemahl: The context does not show whether the word is nom. masc. or acc. neut.

153) Gestalt: This word seems to have to carry the double meaning of features and form. Comp. Fr. *figure*.

157-162) The dramatic effect of this abrupt conclusion has been often referred to.

Der Handschuh.

DATE OF COMPOSITION. — Schiller's Calender states that *Der Handschuh* was finished June 19th, 1797. The *Tauher* had been completed June 14, only five days before. On June 18th S. wrote Goethe: "I have written a little poetry, a short after-piece to the *Tauher*, under the inspiration of an anecdote in S. Foix, *Essay sur Paris*." S. enclosed a copy of the *Handsühn*, which Goethe returned on the 21st. The discrepancy in the date may be explained by the entry in the

Calender, which states that S. wrote Goethe June 20th, probably the day of sending the letter.

SOURCE.—“Rue des Lions, près Saint Paul.—Cette rue prit son nom du bâtiment et des cours où étoient renfermés les grands et les petits lions du Roi. Un jour que François I. s’amusoit à regarder un combat de ses lions, une Dame ayant laissé tomber son gant, dit à De Lorges, si vous voulez que je croye que vous m’aimez autant que vous me le jurez tous les jours, allez ramasser mon gant. De Lorges descend, ramasse le gant au milieu de ces terribles animaux, remonte, le jette au nez de la Dame, et depuis, malgré toutes les avances et les agaceries qu’elle lui faisoit, ne voulut jamais la voir.” (*Brantome, Dames galantes*, quoted in “*Essais historiques sur Paris, de Monsieur de Saintfoix. Quatrième édition. Tome premier. A Paris. MDCCCLXVI.*” p. 226-7.)

TITLE.—Der Handſchuh. Erzählung. A.²⁸ G.¹ G.², Der Handſchuh, MS. 1805. S. styled the poem an Erzählung at first, possibly because of its brevity and anecdotal character, and not a Ballade or Romanze, one constant feature of which was division into stanzas. Goetzinger and Viehoff have supposed that the name Ballade may have been denied it for its lack of a ruling idea of universal application.

1) Löwengarten, lions' court: Garten, in the unusual sense of enclosure, park, preserve, occurs also in Wolfsgarten, Sangarten, etc.

3) Francis I., of France, 1515-1547.

4) Großen, dignitaries.

9) bedächtigem, deliberate and slow, in contrast to the wild leap of the tiger, v. 20.

10) Note the shortening of the lines to accompany the intensified action.

25) Schweif: The generic term Schwanz is often replaced by Schweif in the case of the nobler animals, such as the lion, tiger or horse.

27) Schiller wrote at first, *Und leckt sich die Zunge*, but altered the phrase before sending the poem to the printer, to judge from the following extract from a letter from Goethe to S., July 29th, 1797: "In the case of your *Handschuh* it has been queried whether one can say, *ein Thier lecke sich die Zunge*. I have really been unable to give a definite answer."

29, 39) *Leu*, poetic for *Löwe*; unus. acc. for *Leuen*, comp. l. 46.

41) *Kreis*, i. e. the arena.

44) *Altans*, synonymous with *Balton*, l. 5.

48) *Delorges*, three-syllabled, as in French verse. — *Weiß*: This and the shortened forms in lines 49, 50, 51 have been taken to correspond with the harshness of the sentiment expressed.

58-9) Is there any artistic defect in the use or the place of these parenthetical lines?

65) *Und... Gesicht*:] *Und der Ritter, sich tief verbeugend, spricht*: A.^{ss} S. wrote the line originally as it stands in the present text, changed it, however, before it was printed, to the form quoted, in accordance with a criticism of Frau von Stein. S. wrote to his friend Böttiger: "The slight change at the end of the *Handschuh* I felt bound to make on the score of courteousness, although the fact of rudeness was vouched for by a very elegant (*eleganten*) French writer, St. Foix, and at first I thought that a German poet might go to the same length as a French *bel esprit*." Was S. justified in restoring later the traditional statement of the un-knightly deed?

Goethe wrote S., June 21st, 1797: "The *Handschuh* is a very fortunate subject, and the treatment successful. Herein [no doubt comparing the *Handschuh* with the *Taucher*] is pure action (*die ganz reine That*) without an object, or, rather, with the reverse object, that which especially pleases."

Der Ring des Polykrates.

DATE OF COMPOSITION. — Schillers Calender states that *Der Ring des Polykrates* was finished June 24, 1797.

SOURCE. — S. wrote Goethe, June 23, 1797: "Monday I mean to send you a new Ballad. The present is a fruitful time in the embodiment (*Darstellung*) of ideas." The present ballad was finished on the following day, and sent to Goethe, June 26, with the following line: "I enclose my Ballad. It is a companion-piece to your *Kraniche*." Goethe at that time contemplated a ballad on the Cranes of Ibycus, but later abandoned the idea. The attention of S., who was then in search of subjects for ballads, was drawn to the story of Polycrates probably by an essay of the philosopher Christian Garve, published in 1796, on "Two Passages in Herodotus." S. was indebted to Herodotus alone for the outlines of the narrative.

Herodotus, III., 39–43, gives the following account of the rise of Polycrates to power, and the incident of the ring: "While Cambyses was carrying on this war in Egypt, the Lacedæmonians likewise sent a force to Samos against Polycrates, the son of Æaces, who had by insurrection made himself master of that island. At the outset he divided the state into three parts, and shared the kingdom with his brothers, Pantagnôtus and Syloson; but later, having killed the former and banished the latter, who was the younger of the two, he held the whole island. Hereupon he made a contract of friendship with Amasis, the Egyptian king, sending him gifts, and receiving from him others in return. In a little while his power so greatly increased that the fame of it went abroad throughout Ionia and the rest of Greece. Wherever he turned his arms, success waited on him. He had a fleet of a hundred penteconters, and bowmen to the number of

a thousand. Herewith he plundered all, without distinction of friend or foe; for he argued that a friend was better pleased if you gave him back what you had taken from him, than if you spared him at the first. He captured many of the islands and several towns upon the mainland. Among his other doings he overcame the Lesbians in a sea-fight, when they came with all their forces to the help of Miletus, and made a number of them prisoners. These persons, laden with fetters, dug the moat which surrounds the castle of Samos.

The exceeding good fortune of Polycrates did not escape the notice of Amasis, who was much disturbed thereat. When, therefore, his successes continued increasing, Amasis wrote him the following letter, and sent it to Samos. ‘Amasis to Polycrates thus sayeth: It is a pleasure to hear of a friend and ally prospering; but thy exceeding prosperity does not cause me joy, forasmuch as I know that the gods are envious. My wish for myself and for those whom I love is, to be now successful, and now to meet with a check; thus passing through life amid alternate good and ill, rather than with perpetual good fortune. For never yet did I hear tell of any one succeeding in all his undertakings who did not meet with calamity at last, and come to utter ruin. Now, therefore, give ear to my words, and meet thy good luck in this way: Bethink thee which of all thy treasures thou valuest most and canst least bear to part with. Take it, whatsoever it be, and throw it away, so that it may be sure never to come any more into the sight of man. Then if thy good fortune be not thenceforth chequered with ill, save thyself from harm by again doing as I have counselled.’

When Polycrates read this letter, and perceived that the advice of Amasis was good, he considered carefully with himself which of the treasures that he had in store it would grieve him most to lose. After much thought he made up his mind that it was a signet-ring which he was wont to wear — an emerald set in gold, the workmanship of Thea-

More, son of Tèlecles, a Samian. So he determined to throw this away; and, manning a penteconter, he went on board, and bade the sailors put out into the open sea. When he was now a long way from the island he took the ring from his finger, and, in sight of all those who were on board, flung it into the deep. This done he returned home, and gave vent to his sorrow.

Now it happened, five or six days afterward, that a fisherman caught a fish so large and beautiful that he thought it well deserved to be made a present of to the king. So he took it with him to the gate of the palace, and said that he wanted to see Polycrates. Then Polycrates allowed him to come in, and the fisherman gave him the fish, with these words following: ‘Sir King, when I took this prize I thought I must not carry it to market, though I am a poor man who live by my trade. I said to myself, it is worthy of Polycrates and his greatness; and so I brought it here to give it to you.’ The speech pleased the king, who thus spoke in reply: ‘Thou didst right well, friend, and I am doubly indebted, both for the gift and for the speech. Come now and sup with me.’ So the fisherman went home, esteeming it a high honor that he had been asked to sup with the king. Meanwhile the servants, on cutting open the fish, found the signet of their master in its belly. No sooner did they see it than they seized upon it, and, hastening to Polycrates with great joy, restored it to him, and told him in what way it had been found. The king, who saw something providential in the matter, forthwith wrote a letter to Amasis, telling him all that had happened, what he had himself done, and what had been the upshot — and dispatched the letter to Egypt.

When Amasis had read the letter of Polycrates, he perceived that it does not belong to a man to save his fellow-man from the fate which is in store for him; likewise he felt certain that Polycrates would end ill, as he prospered in everything, even finding what he had thrown away. So he sent a herald to Samos, and dissolved the

contract of friendship. This he did, that when the great and heavy misfortune came he might escape the grief which he would have felt if the sufferer had been his bond-friend." (*Rawlinson's Translation.*)

TITLE.—*Der Ring des Polykrates.* Ballade. A.⁹⁶, G.¹, G.². *Der Ring des Polykrates.* Ms. 1805.

1) Cr. Polycrates, who ruled over the fruitful Ægean island and its dependencies, from 540 to 523 B. C.

5) Ägyptens König, Amasis II., like Polycrates a usurper or tyrant, governing Egypt prosperously from 570 to 526 B. C.; he especially cultivated intercourse with the Greeks. Herodotus, II. 178.

6) Viehoff compares the situation indicated in this first stanza to that in S.'s *Lied von der Glöde*, l. 133.

10) Einer. Possibly the younger brother of Polycrates, Syloson; but *not of necessity* a person known to history.

14) von Milet, from Miletus. M. was a flourishing city on the not distant Ionian coast of Asia Minor.

26) Doch; elliptically used.

27) Verseht, loosely employed. The king's remark was interposed, to be sure, as a warning.

31) das Wort gesprochen, *i. e.*, finished speaking.

40) Der Kreter waffenlund'ge Schaaren, G.², Ms. 1805; *Der Sparter nie besiegte Schaaren*, A.⁹⁶, G.¹. S.'s original reference to the Spartans seems to have been suggested by a statement in Herodotus, III. 44–56, of an *unsuccessful* siege of Samos by the Spartans. S. may have made the change in the text to avoid the unusual suggestion of Spartans engaged in maritime warfare.

41) Bedrängen; unusual, = bedrohen, intensified.

43) Comp. l. 13, 31.

44) Wallen. Comp. the figurative use of *pour*, and *stream*, applied to masses of men. For the affinity of the two verbs, *wallen*, see Kluge, *Glym. Wörterbuch*, s. v.

45) Sieg! To judge from the context, this cry of exultation was not preceded by a victory, strictly speaking.

47) Kreter, G.², Ms. 1805, Sparter, A.⁹⁸, G.¹. See l. 40.

52) Der Götter Neide. The gods of classical mythology were supposed to entertain envy of mortals who seemed exempt from the sway of the goddess of fate, *Moirā*, to whom they themselves were subject. This stanza contains, according to Viehoff, the fundamental idea of the ballad.

55) Comp. Herodotus, II. 177: "It is said that the reign of Amasis was the most prosperous time that Egypt ever saw"; and, III. 10: "[Amasis] had died after ruling Egypt forty and four years, during all which time no great misfortune had befallen him."

75) I cannot forbear quoting Holland's translation, 1634, of Pliny's account of the ring, Nat. Hist. XXXVII. I. 2: "*Prometheus* hauing giuen this precedent, brought other stones into great price and credit, insomuch as men were mightily inamoured vpon them; and *Polycrates* of Samos, the puissant prince and mighty monarch ouer all the Islands and coasts thereabout, in the height of his felicitie and happy estate, which himself confessed to be excessiue, being troubled in his mind, that he had tasted of no misfortune, and willing after a sort to play at Fortunes game, one while to win, and another while to lose, and in some measure to satisfie her inconstancie, was persuaded in his minde that he should content her sufficiently in the voluntarie losse of one gem that he had, and which he set so great store by: thinking verily, that this one-hearts grieve for parting from so pretious a jewell, was sufficient to excuse and redeeme him from the spightful enuy of that mutable goddesse. Seeing therefore the world to come upon him still, and no soure sorrowes intermingled with his sweet delights, in a wearinesse of his continual blessednesse, he imbarkeed himselfe and sailed into the deep, where wilfully he flung into the sea a ring from his finger, together with the said stone so pretious, set

therein. But see what ensued! A mighty fish even made as a man would say for the king, chanced to swallow it down as if it had bin some bait; which being afterwards caught by fishers, & thought to be of an extraordinary bignes, was brought as a present into the kings pallace, and so sent into the kitchen; where the cook found within the belly thereof the foresaid ring of his lords & masters. Oh the subteltie of slie Fortune, who all this while twisted the cord that another day should hang *Polycrates!* This stone (as it is wel known) was a Sardonyx: & if we may beleue it, the very same it is, which at Rome is shewed in the temple of *Concord*, where *Augusta* the Empresse dedicated it as an oblation, enchased within a golden horne; and verily if it be the same, one of the least Sardonyches it is among many other there which be preferred before it."

76) *Erinnen.* This form, peculiar to S., occurs also in his poem *Das Ideal und das Leben*, l. 59. He employed the usual form, *Erinnhen*, also, as in the *Kraniche des Ibyfus*, l. 118.

The Furies, originally avenging messengers, were conceived of in the later classical mythology also as mere agents to inflict the wrath of the gods.

86) *Rommt er bestürzt herbeigeileit*, G.¹, G.², Ms. 1805, *Herbei der Koch erschroden eilet*, A.²⁸. What manifest reasons are there for this change?

92) *haufen* = *im Hause verweilen*, tarry in this house.

95) The terrible nature of these words becomes the more distinct when we realize the certainty, in the king's mind, of the approaching destruction which the gods were preparing. S. chose to make prominent the helpless and reverent fatalism of the king.

Herodotus, III. 125, states that Polycrates met his death in Magnesia, a city not far from Ephesus, at the hands of Orætes, whom Cyrus had made governor of Sardis, and who slew Polycrates "in a mode which is not fit to be described, and then hung his dead body upon a cross."

Ritter Toggenburg.

DATE OF COMPOSITION.—Schiller's *Calender* states that *Ritter Loggenburg* was finished July 31st, 1797.

SOURCE.—The immediate source from which S. took the subject of this poem is unknown. *Toggenburg*, or *Todenburg*, is the name of a district in the canton of St. Gallen, Switzerland. It existed as a county in the middle ages, till 1469, when it passed into the control of the abbots of the monastery of St. Gallen. A popular legend connected with one of the Counts of Toggenburg may have suggested the theme to S., though the details and motives of the legend are quite unlike those of the present poem. Goetzinger states, on grounds that he does not give, that S. had before him a similar legend from the Tyrol. A still closer analogy to the present poem appears in the legend, localized at Rolandseck on the Rhine, of which the following summary has been given: “The brave knight Roland, scouring the Rhine in search of adventure, found himself the guest of Count Heribert, lord of the Seven Mountains, at his castle of Drachenburg. According to custom, the daughter of the host, the peerless Hildegunde, welcomed him with the offering of bread, wine, and fish. Her beauty riveted the gaze of the young knight, and Hildegunde and Roland were shortly affianced lovers. But their happiness was brief: Roland was summoned by Charlemagne to the crusade. Time sped on, and anxiously did Hildegunde await his return. But sad rumours came. The brave Roland was said to have fallen by the hands of the Infidels, and, the world no longer possessing any charm for the inconsolable Hildegunde, she took refuge in the nunnery on the adjacent island of Nonnenwerth. The rumours, however, of the death of her betrothed

were unfounded. Although desperately wounded, he recovered, and hastened to the halls of Drachenburg to claim his bride; but instead of being welcomed back by her fondly remembered smile, he found that she was forever lost to him. In despair he built the castle, of which one crumbling arch alone remains, and there lived in solitude, catching an occasional glimpse of a fair form passing to and fro to her devotions in the little chapel of the nunnery. At length he missed her, and soon the tolling of the bell and a mournful procession conveyed to him the heart-rending intelligence that his beloved Hildegunde was now indeed removed forever. From that moment Roland never spoke again; for a short time he dragged on his wretched existence, but his heart was broken, and one morning he was found rigid and lifeless, his glassy eye still turned towards the convent chapel."

This legend is the subject of Campbell's "The Brave Roland."

TITLE.—Ritter Toggenburg. Ballade. A.⁹⁸, G.¹, G.². Ritter Toggenburg. Ms. 1805.

3) Fördert, G.², 1807–8. Födert, A.⁹⁸, G.¹, G.². Ms. 1805. Comp. Kran. d. Ibykus, 62, Kampf m. d. Drachen, 259.

10) blintend = hintenden Herzens.

14) In dem Lande Schweiz. S. took the liberty to ignore the fact that at the time of the Crusades die Schweiz, politically speaking, was not yet in existence, and also that Schweiz, fem., in apposition with Lande, neut., was not good German.

19) Thres Helmes. The use of the singular here, instead of the plural, has never been successfully defended, although it is unmistakably Schiller's. The one-vol. ed. of S.'s works, 1840, substituted the plural, Threr Helme.

29) Joppe's. Joppe, or Jopa, the modern Jaffa, was the principal Syrian port at which the Crusaders landed and embarked.

34) Pilger, wanderer.

41) verläßet, for verläßt. Duntzer and Viehoff both agree, which is significant, in finding this extended form not in accord with the "genius of the language."

43) nimmer, nevermore.

49) erbaut. A.⁹⁸, G.¹, G.², Ms. 1805. This form was altered by Körner in his ed. of S.'s poems, 1814, to er baut. Erbauen in its usual sense is too pretentious a word to be applied to the hermit's dwelling.

54) Abends, unusual, for des Abends. Comp. Die Bürgschaft, 43, and Das El. Fest, 90.

65) legt', G. , Ms. 1805; legt, A.⁹⁸, G.¹.

Viehoff refers to this ballad as very musical, and states that this "depends largely on the fortunate choice of a metrical form which adapts itself admirably to the thought. This is most noticeable in the three final stanzas. The undisturbed, uniform flow of the trochaic stanzas, with their rhymes (Reimflänge) alternating in accordance with a single law, corresponds to the quiet, unvaried life of the hermit. The regular reappearance of the only phenomena which enliven this existence is paralleled in the structure of the phrases, namely, in repetitions, such as —

Blickte nach dem Kloster drüben,
Blickte stundenlang,

in the several times repeated Bis, and, more prominently, in the repetition of the entire passage, Bis das Fenster klang, etc."

Die Kraniche des Ibykus.

DATE OF COMPOSITION.—Schiller's Calender states that Ibykus was begun Aug. 11th, 1797, finished Aug. 16th, and sent with a letter

to Goethe Aug. 18th. In this letter S. requested criticisms from G., who answered on the 30th, suggesting additions which S. made at once, in September, 1797. See notes, *passim*.

SOURCE. — Goethe had planned to make use of the subject of this ballad, as we see from the letter of S. to Goethe of June 26th, 1797, which referred to the enclosed *Ring des Polykrates* as a "companion piece to your *Kraniche*." S. was the guest of Goethe at Weimar from July 11th to the 18th, when the poets doubtless discussed the subject, for on the 16th Goethe addressed a note to his friend, the archæologist Böttiger, asking as to the locality of the legend of the Cranes and any particulars as to Ibucus. On the 19th, the day following S.'s return home to Jena, Goethe, who was about to leave on a journey southward, wrote him a short letter, very significant as showing their intimate mutual relation, and closing with the wish that the Cranes might soon follow him. S. had thus undertaken to write likewise on the same theme, the Cranes of Ibucus, and a month later, on the 17th of August (on the 18th according to the Calendar) was able to write to Goethe as follows: "At last I enclose the *Ibylus*. May it meet your expectation! I confess that on closer examination of the material I found greater difficulties than I had expected at first; yet I think that I have largely overcome them. The two points of principal importance seemed to me to be, first, bringing into the narrative a continuity which the rude legend (*rohe Fabel*) did not have, and, second, the state of mind for the effect. I have not been able to give it the final touches, because I finished it only last evening, and it is so important for me to have you read the ballad soon in order that I may yet make use of your admonitions. It would be pleasantest of all to hear that I agree with you in essentials." Goethe's answer, Aug. 22, and the later allusions to the ballad in their correspondence, will be found in the notes on the lines referred to.

The principal passages in which the death of Ibucus was alluded to

in classical times, and which transmitted the rohe Fabel are the two following.

Antipater Sidonius is said to be the author of a Greek epigram, "On Ibucus," of which the following is a translation:

" Ibucus, robbers who came from some island to the desert, untrodden shore slew thee, crying again and again to the cloud of cranes who came as witnesses to thee, dying a most grievous death! Not in vain didst thou cry, since an avenging Erinnys, drawn by the notes of thy cranes, took vengeance for thy murder in the land of Sisyphus. O horde of robbers so greedy of gain, why did ye not fear the wrath of the gods? For Aegisthus who had slain the singer, did not escape the eyes of the black-robed Eumenides."

Plutarch, in his essay on Garrulity, c. 14, writes: "And were not they who murdered the poet Ibucus discovered after the same manner, as they sat in the theatre? For as they were sitting there under the open sky to behold the public pastimes, they observed a flock of cranes flying over their heads; upon which they whispered merrily one to another, Look, yonder are the revengers of Ibucus's death. Which words being overheard by some that sat next them,—in regard that Ibucus had been long missing but could not be found, though diligent search had been made after him,—they presently gave information of what they had heard to the magistrates. By whom being examined and convicted, they suffered condign punishment, though not betrayed by the cranes, but by the incontinency of their own tongues, and by an avenging Erinnys hovering over their heads and constraining them to confess the murder." (Plutarch's Morals, Goodwin, IV. 240.)

The Byzantine lexicographer of the tenth century, Suidas, makes the following statement under the word "Ibucus." " Ibucus, the son of Phytius (some say, however, of Polyzelus, the Messenian historian, still others, of Cerdas), was a native of Rhegium [in Southern Italy] From there he went to Samos, when Polycrates, the father of the

Tyrant, was reigning. This was in the time of Croesus, in the 54th Olympiad [560 B. C.]. He is said to have been of an extremely passionate nature. He invented the so-called sambuca, a kind of triangular harp. Seven books of his composition in the Doric dialect are extant. Overtaken by murderous robbers in the desert, he said that the cranes who were flying overhead would be his avengers. He was murdered. Afterwards, when one of the robbers was in a city and saw some cranes flying, he exclaimed: 'See, the avengers of Ibycus!' Some one overheard him, and carefully noted what he had said. Later, the deed was confessed and the murderers punished. From this arose the common saying, *The cranes of Ibycus.*"

Fragments of lyric poetry, attributed to Ibycus, are still in existence.

TITLE.—Die *Kraniche des Ibykus*. Ballade. A.²⁶, G.¹, G.² Die *Kraniche des Ibykus*, Ms. 1805.

1) For an interesting account of the contest in athletics and the arts at this national festival of the Greeks, see Smith, Dict. of Greek and Roman Antiquities, art. "Isthmia."

2) The city of Corinth had at one time, it is said, 300,000 inhabitants, and previous to its fall, in 146 B.C., was prominent as a center of commerce and art.

Landesenge, unusual for *Landenge*.

6) Apollo, the god of poetry and music.

7) wandert, A.²⁶; wandert', G.¹, G.², Ms. 1805.

8) Rhegium, a city of Magna Graecia in Southern Italy, the birthplace of Ibycus.

des Gottes voll, "i. e., full of the songs with which he thought to be victorious at the Games."— *Goetzinger*.

9) This and the following stanza were lacking in the draught of the ballad sent Goethe, Aug. 18, to which he replied, Aug. 23: "I could wish, since you have succeeded so well with the middle, that you might devote some additional verses to the exposition; the poem is,

besides, not long. *Meo voto* the cranes would have been seen already by the journeying Ibucus; he would compare himself, as a voyager, with the voyaging birds, himself as a guest with the guests, would draw from the comparison a good omen, and then, when fallen into the hands of the murderers, could call to witness the already familiar cranes, the companions of his journey. Yes, if it should seem worth while, he could, while still on shipboard, have made these observations. You see from what I already wrote yesterday that I am desirous of making out of the cranes an extended (*länges und breites*) phenomenon, which could be brought later into connection with the long, entangling web of the Furies, as I have thought."

10) Afrokorinth, the towering citadel-rock to the south-west of the city.

12) Poseidons Fichtenhain. The fact that this pine-grove, sacred to Poseidon, in whose honor the games were held, was not on the way of a traveler coming to the city from Lechaeum, the port on the Corinthian Gulf to the west, but lay to the east of Corinth, was either unknown or a matter of indifference to S.

16) grausichtem, unusual for grausidem.

Geschwader. The use of this word was manifestly suggested by Goethe, who wrote S., Aug. 22, 1797: "The cranes, as migratory birds should be in considerable numbers, and fly over Ibucus as well as afterwards over the theater. They come as a natural phenomenon, and in so far are like the sun and other regular natural appearances. Also the miraculous is thus taken away, since the cranes need not be the same in both cases; they would only be a part of a great migrating host, and the accidental constitutes really, I think, the ominous and the remarkable in the narrative."

17-8) Körner punctuated . . . Scharen. . . . waren!

23) der Gastliche; an epithet of Zeus, the divine protector of the rights of hospitality. Comp. Das Siegesfest, 70-2.

27) gedrangem; dialectic form, current in upper Germany = eng. Ichmal.—*Goetzinger.*

32) A remarkable assumption on the part of S.

39) böser Buben, biblical; compare Luther's version of Prov. I. 10: Mein Kind, wenn dich die bösen Buben locken, so folge nicht.

44) furchtbar. Could the note of the cranes have seemed pre-eminently furchtbar either to the dying poet or to his murderers?

49) By having the discovery of the poet's body made directly, and not long after the murder, as Plutarch states, S. contributed to the continuity of the narrative. See his letter of Aug. 17, quoted above.

50) obgleich entstellt von Wunden. The reference is to *Die Füge*, l. 52, although the clause is improperly separated from these words.

51) Gastfreund, a friend in the giving or the interchange of hospitality.

58) Poseidon, G.¹, G.², Ms. 1805, Neptunus, A.²⁸. Comp. l. 11.

61) Brzitanen, chief-magistrate.

62) fordert] fodert, A.²⁹, G.¹, G.², Ms. 1805. Comp. Ritter Toggenburg, 3, and *Der Kampf m. d. Drachen*, 259.

63) Manen, the Latin *Manes*, departed spirit.

71) Helios. The all-seeing Sun. Homer, *Hymn to Ceres*, 62-, makes Ceres in search of her daughter Proserpine appeal to the Sun: "Do thou (for thou from the divine aether dost look down with thy rays upon all the earth and sea) tell me truly, dear son, if thou hast anywhere seen him, of the Gods or mortal men, who, without my consent, has seized her perforce, and carried her off." (*Buckley's Trans.*).

82) Bühne, literally *stage*, but here used of the spectators' seats.

87-8) The theater was a semi-circular structure, open to the sky. The highest tiers of seats, farthest from the stage, would be the last to be occupied.

91) Theseus, ²⁹, G.¹, G.². *Ketrops*, Ms. 1805. Cecrops was the

most ancient King of Attica, and founder of the citadel (Cecropia) of Athens. Theseus subsequently governed Athens as King. Aulis, the sea-port of Boeotia, whence the Greeks set sail for Troy.

92) *Phocis*, the country chiefly famous for its mountain Parnassus and the city of Delphi.

93) *Aiens* = *Steinasiens*, Asia Minor.

96) The Chorus, a troupe of singers and dancers, made an important original element of the Greek drama. S. drew some details of the present scene from the drama of Aeschylus entitled "The Eumenides." W. v. Humboldt published, in 1793, a translation of a passage (296) in this play uttered by a chorus of Furies; from this S. borrowed even to the very wording.

99) S. seems to assume that the Chorus was at the back of the stage, and that it advanced between the scenes. This is, however, false. In the *Tru^{le}a*, the Chorus did not come upon the stage at all, but remained in the orchestra, that is, in the very foreground. [The latter was the free space in front of and lower than the stage; in it was the Thymele or altar of Bacchus, around which the Chorus moved.] — *Goetzinger*.

103) das *Riesenmaß*. Performers used every device to appear of more than human size.

105) Comp. S.'s description of the approach of the Furies in *Die Braut von Messina*, 2417-21. An essay of S.'s, published in 1793, *Berstreute Betrachtungen über verschiedene ästhetische Gegenstände* (*Cotta'sche Bibliothek der Weltliteratur*, Schiller's *sämtliche Werke*, XIV, 87), includes in a brief description of the Furies nearly all the traits mentioned here.

116) *Sünden*. A.²⁸, G.¹, G.²; *Frevler*, MS. 1805.

117-20) Comp. Aeschylus, *Eumenides*, 317—(Humboldt's Trans.)

Sinüberaubend,

Herzjerrüttend, wahnsinnshauthend,

Schallt der Hymnus der Erinnhen,
Seelenfesselnnd, sonder Leier,
Und des Hörers Mark verzehrend.

121-8) Comp. Eumenides, 303:

Denn, wer in schuldloser Reinheit
Seine Hände bewahret,
Den besucht nie unser Zorn ;
Fern von Unglück durchwallt er das Leben.
Aber, wer, wie dieser [Drestes], frevelnd,
Hände des Mordes birgt ;
Dem gesellen wir uns rächend bei.

125) *wer* = jedem, der.

128) Comp. Eumenides, 311 :

Mutter, die du uns gebarest,
Nacht den Schauenden und Blinden, •
Mutter, höre die Erinnhen

130-2) Comp. Eumenides, 347:

Herrnen wir des flüchtgen
Bösewichts unsichern Schritt,
Unter seiner Unthat Bürde
Wankt im irren Lauf sein Fuß
Und er sinkt.

135-6) Comp. Eumenides, 323:

Dem zu folgen, bis er zu den
Schatten walle. Aber sterbend
Wird er nicht der Banden ledig.

137 44) This, the 18th stanza, was the 14th in the draught sent Goethe. The four stanzas which S. inserted following Goethe's advice were probably the second and third, l. 9-24, the eleventh, l. 81-8 (according to Gödeke; the fifth, l. 33-4, according to Düntzer), and the fourteenth, l. 105-12.

145) S. hardly exaggerates the power of the theatrical illusion over the imaginative Greeks.

145 52) Goethe to S., Aug. 22, 1797: "I would insert after the 14th stanza [now the 18th] in which the Furies are said to have just withdrawn, another to show the state of feeling into which the words of the Chorus had put the people, and so pass from the earnest thoughts of the good to the indifference and distraction of the impious (*der Rücklosen*), and then let the murderer, to be sure, foolishly, rudely and loudly, though only so that those near could hear him, utter his stupid (*gaffende*) exclamation. Thence the controversy with the spectators nearest him would arise, the attention of the whole people would be drawn, etc. In this way, as well as through the flight [?the continuous migration] of the cranes, everything would gain in naturalness and, to judge from my feelings, the effect be enhanced, since now the 15th [the present 19th] stanza opens too loud and full of meaning, while one is expecting something perhaps quite different."

150) In allusion to the Fates, Clotho, who held the distaff, Lachesis, who spun the thread of life, and Atropos, who cut it.

153-68) S. preferred not to follow Goethe's suggestion (quoted in the note on l. 145-52), as to the manner of the murderer's exclamation and its recognition, and defends the treatment in the ballad in a letter to Goethe, Sept. 7, 1797: "The murderer is one of the spectators, the representation has not profoundly agitated and overwhelmed him; that is not my idea, but it has *reminded* him of his deed and also of that which accompanied it; he is startled by it, the appearance of the cranes at this moment consequently surprises him. He is a rough, stupid fellow, over whom the impression of the moment has full control. Under such circumstances the loud cry is natural. As I assume that he has a high seat where the common people are, he is, in the first place, able to see the cranes before they fly over the middle of the theater. In this way I can have his exclamation precede the ac

tual appearing of the cranes, which is here a fact of much importance, so that when they do appear it is with greater effect. The gain in the second place is that an exclamation from such a height can be heard the better. It is not at all improbable that the entire body of spectators should hear him cry out, though all may not understand his words."

159) *schwarzlichem*, unusual for *schwarzlichem*.

166) *erschlug!*] *erschlug?* (Körner's ed., 1814).

169-76) In the letter of Sept. 7, S. refers to this stanza thus: "To the impression itself, which his outcry makes, I have devoted a second stanza, but I have diligently avoided a more circumstantial account of the actual discovery of the deed as a consequence of the outcry; for as soon as the way to finding the murderer is indicated (and that is done by the exclamation along with the following confusion and terror) the ballad is complete. What remains is of no interest to the poet."

170) *Blitzeschlage*, unusual for *Blitzschlage*.

175) *ihn* = *den*. S. is fond of using the personal instead of the demonstrative pronoun in like situations.

181) *Richter*. The Prytane (see l. 61), present as a spectator.

182) *Scene*, used here in the sense of *Bühne*, stage.

184) *Strahl*. Compare l. 170, mit *Blitzeschlage*.

Der Gang nach dem Eisenhammer.

DATE OF COMPOSITION.—Schiller's Calender states that *Der Gang nach dem Eisenhammer* was finished, Sept. 25, 1797. In a letter dated Sept. 22, S. had written to Goethe as follows: "Meantime the last week has not been lost as far as the Almanach is concerned. I came across by chance a right good subject for a ballad, which is moreover almost finished, and which will, I think, not unworthily complete the

Almanach. It consists of 24 eight-lined stanzas, and is entitled, *Der Gang nach dem Eisenhammer*. You will see from this that I have laid claim (*vindiciert*) to the element of Fire, after having traversed Water [in *Der Taucher*] and Air [in *Die Kraniche des Föhrlus*]." The ballad as printed in the *Musealalmanach* consisted of the present 30 stanzas. The 6, which were consequently added between Sept. 22 and 25, can not be determined with certainty; it has been conjectured with some probability that S. extended or remodeled the descriptions of the Mass and of the Forge, and modified the introductory stanzas.

SOURCE.—Popular legends with motives similar to that of the present ballad, but with varying detail, were widely circulated in the later Middle Ages from at least the 13th century on. Goetzinger was the first to draw attention to the following episode in Restif de la Bretonne's "*Les Contemporaines*" as being the version followed by S. In confirmation of this, Düntzer cites a letter, dated Sept. 9, 1797, from Frau von Stein to S.'s wife, which shows that S. had a copy of "*Les Contemporaines*" near at hand about the time of writing the ballad. I have been unable to find a copy of the rare original edition of "*Les Contemporaines*," and so have been obliged to translate the extract from the German version of Mylius, Berlin, 1781, as given in Goedeke's *Schiller's Gedichte, Hist.-krit. Ausgabe*, 452-4.

"At the time when my father was in Bretagne in the service of the — (he meant the king) his master, he was witness of the following occurrence. A very God-fearing man was a servant in the house of the countess of K., whose wealthy husband had iron-foundries in the region of Vannes or Quimper. Because this faithful servant saw God in his employers, as St. Paul says [cf. Eph. vi. 5, 6], he was ever busy, and would have served the count just as assiduously as the countess had he not happened to have been in the latter's service. His care and attention were so great that he seemed to anticipate their every desire. It was oftenest the case, when she required some-

thing of him, that his answer was: ‘It is already done, gracious lady.’ The countess was filled with wonder, and, as often as a friend came to her, her praise of Champagne (such was the servant’s name) was unceasing. He was, besides, a fine-looking fellow. After the praise which his mistress heaped upon him, people invariably desired to see him, and he came, answered the questions which were put to him, and, in a word, conducted himself with so much modesty that every one complimented the countess upon it. One of Champagne’s comrades, Pinson or Bloro by name, was a witness of all this praise. He became so jealous of him that he formed a plan to overthrow him by calumniating him to their master. He stated that Champagne loved the countess unbeknown to her, and gave the count so much plausible information about it that the master believed it. He wished, however, to convince himself with his own eyes of the truth. But blinded as they were by the malicious servant, they saw naught but evil. The count, making little of the life of a miserable dependent whose crime seemed to him so grievous, sought out the foreman in one of his foundries and said to him: ‘Him whom I shall send to you to ask whether you have done that which I commanded, throw straightway into your furnace.’ Now these people are the cruelest and most barbarous of men. So the commission was most gratifying to him, and for fear of missing it he took into his confidence one of his comrades as evil as himself. The following morning the count had Champagne summoned by Bloro his enemy, and said to him: ‘Champagne, go to the foundry and ask the foreman if he has done what I told him.’ ‘Gladly, your Grace,’ replied Champagne, and ran to fulfil his master’s order. On the way it occurred to him: ‘Thou mightest inquire whether the gracious lady have not also something to command.’ So he turned back to the apartments of the countess, to whom he said: ‘The gracious lady should know that I go to the foundry by order of the gracious master, and as I am now in the ser-

'rice of the gracious lady I would fain know if she have ought for me to do.' She answered: 'Nothing, Champagne, except perhaps, if the bell should ring for mass, to which I cannot go, as I am not feeling well, you might attend and pray for me and for yourself.' That was exactly what Champagne desired, and her order gave him especial pleasure, for in carrying out an order of his master he would never have ventured to delay without instructions from his mistress. He had scarcely reached the limit of the village when the bell rang for mass. It was summer, and no one was present at the service but feeble old men. Champagne offered his help, held the sacred vessels in readiness, put in order the sacristy, and when the priest had come, responded devoutly. The mass lasted about three quarters of an hour. Then he put everything in order as only a sacristan would have done; and then hastened to the foundry, finishing on the way the prayers he had begun in his book for his mistress, his master and himself. When he arrived at the foundry, he asked the foreman: 'Have you done what his Grace commanded?' 'Oh, already quite a little while ago,' said the fellow grinning. 'There is nothing more to say about that, it is as well as though he had never lived.' Champagne returned at the top of his speed to his master. As soon as the latter saw him he was filled with no little astonishment, and presently became furiously angry. 'Whence do you come, scoundrel?' he said. 'From the foundry, your Grace.' 'Have you then stopped on the way?' 'Only in so far, gracious master, that when I asked the gracious lady whether I could perhaps do aught for her on the way, she bade me attend mass and pray for her also when I prayed for myself; and that have I done, and for you too, for I did not think that your Grace's commission was so very urgent.' At these words the count relapsed into deep thought, and after he had asked Champagne what was said to him in the foundry, he inferred from the reply that the informer whom he had dispatched thither, being impatient to learn if

Champagne had been there, had arrived at the furnace first and had been consumed in an instant. He could not fail to recognize in these events a divine providence. Going to the countess he said, as he pointed to Champagne; ‘Rely on this good servant, for to-day I have learned that he is a favorite with God.’ And from that day Champagne received the management of the whole house, and did the service faithfully. —

This story, ladies, I have often heard my father tell.”

TITLE. — *Der Gang nach dem Eisenhammer.* Ballade. A.⁹⁶, G.¹, G². *Der Gang nach dem Eisenhammer*, Ms. 1805.

1) frommer Knecht. Comp. I. Peter ii, 13: “Servants, be in subjection to your masters with all fear; not only to the good and gentle, but also to the froward.”

Fridolin. This word has a suggestion of Friede; it is also the name of an historical personage, St. F., an Irish missionary to the Continent in the 6th century.

4) Saverne, G.¹, G.², Ms. 1805; Saverne, A.⁹⁶, is the French name of a small German city, Zabern, in Lower Alsace. Counts of Saverne are unknown to history. Restif de la B. gave Brittany as the scene of events.

10) die Vesper = die Vesperröde. The evening Angelus bell Comp. S.’s *Lied von der Glode*, 271:

Liedig aller Pflicht
Hört der Bursch die Vesper schlagen.

11) Lebt', Ms. 1805; Lebt, A.⁹⁶, G.¹, G.².

15) seiner Pflicht, genitive; comp. Ps. cxix, 10: “Läß mich nicht fehlen deiner Gebote.”

24) wohlgestalten, G.¹, G.², Ms. 1805; anmuthsvollen, A.⁹⁶. Comp. ungestalt, ill-shaped.

25) Robert is also the name of the jealous forester’s-subordinate in S.’s narrative, *Der Verbrecher aus verlorener Ehre*.

27) Dem, G.¹, G.², Ms. 1805; Ihm, A.⁹⁶.

29) **räsch** zur That und offen; adjectives, referring to „dem Grafen.“ This unusual construction according to Goetzinger, „unrichtig und hart,“ is in conscious imitation of popular speech.

32) Streut' G.¹, G.², Ms. 1805; Streut, A⁹⁸.

des Argwohns Samen. Note the excessive use of metaphor and simile in this and the two following stanzas.

41) rollt cannot, of course, be correctly applied to Brau'n strictly speaking.

Brau'n. For the relation of this form to Braune, see Kluge, *Ethn. Wörterbuch*, „Braue.“

43-4) Note the alliteration.

47) Saverne, here of three syllables. Comp. l. 4.

49) “Throughout this passage Schiller has apparently a reminiscence of Iago poisoning Othello's mind.” *Turner and Morshead*, Poems of Schiller, p. 172.

53) gebeut, archaic form for gebietet.

63) Kunigonden, a spelling influenced by the French form, Cunégonde; the usual form is Kunigunde.

72) ihren, A.⁹⁸, G.¹; ihrem, G.².

74) Und [worin er] seinte Glut gesteht. — Similar elliptical construction is found not rarely in Goethe's writing.

75) Gegensieb', G.¹, G.², Ms. 1805; Gegensieb', A.⁹⁸.

80) befahren, a rare word, used in the sense of besorgen, befürchten.

85) spät, archaic for spät, which form occurs in l. 2.

88) verglassen = zu Glas schmelzen.

92) für und für, adverbs, on and on, unceasingly.

93) Die Werke, the smelting-works, Der Eisenhammer.

97) zweien, G.¹, G.², Ms. 1805; zweoen, A.⁹⁸. The latter form is by derivation feminine. Zweo and the old masc. zween, have been displaced in the literary language by zwei, neuter, though they are occasionally used for their quaintness.

- 98) Bedeutet, instructs.
- 101) Herren. For the inflection of Herr, see Sanders, *Wörterb. d. Hauptschwierigkeiten in d. deutschen Sprache*, „Herr.“
- 105) entmenschte, inhuman.
- 111) schicken sich, archaic for schicken sich an.
- 113) Gesellen, companion.
- 117) Der Herr, der. Comp. the colloquial, “The man, he,” etc.
- 124) mir nichts gebent, has no commission for me.
- 129) Savern, G.¹, G.²; Saverne, A.⁹⁸.
- 132) Restif de la Bretonne had stated that the countess was prevented by her own indisposition.
- 135-6) Note the conception as to the ground of receiving „Gnade.“
- 140) in schnellem, A.⁹⁸, G.¹; im schnellen, G.², Ms. 1805. Comp. 202 in schnellem, A.⁹⁸, G.¹, G.², MS. 1805.
- 141) von dem Glockenstrang. It is hard to see how this allusion can be explained without the deplorable assumption of the “necessities” of rhyme.
- 144) ladet. Comp. Elen. Fest, 120, ladet ein; but 26, lädt ein. The confusion of conjugations in laden, einladen, is of long standing.
- 145-6) Proverbial expression.
- 150) glüht' der Schnitter Fleiß, by hypallage, a favorite rhetorical figure with S., for glühten die fleißigen Schnitter.
- 157) The stole is the narrow band of embroidered silk worn by priests over the shoulders, and having the two long ends hanging in front. The cingulum is the white band used as a girdle.
- 167) des Sanctus Worte. The three-fold invocation of the Deity as Holy; the trisagion, immediately preceding the prayers connected with the consecration of the Host.
- 182) *Vobiscum Dominus*, properly, *Dominus vobiscum*, “The Lord be with you!” These words form a part of the dismissal or final section of the service of the mass.

187) das Heiligtum, in the narrative of Restif de la Bretonne, the sacristy.

192) These prayers were said in telling his rosary; see l. 215.

197) grünend, A.⁹⁸, G.¹, G.², Ms. 1805.

199) "He is done for." Lucas, *Wörterbuch*. This and the following line have become proverbial.

215) The rosary, used by Roman Catholics, is a string of beads on which prayers are counted. It consists of either five or fifteen divisions, each containing ten small beads and one large one; for each of the small beads an "Ave Maria," and for each of the large a "Pater-noster" is repeated.

viere; a colloquial form of that numeral.

226) Es überläuft ihn kalt, G.², Ms. 1805. Wird glühend und wird blaß, A.⁹⁸, G.¹.

228) zum Wald, G.² Ms. 1805; die Straß', A.⁹⁸, G.¹. This change was probably made to avoid the dialectic contraction of Straße.

Der Kampf mit dem Drachen.

DATE OF COMPOSITION: Schiller's Calender states that *Der Kampf mit dem Drachen*, referred to as „Ritter,” was begun Aug. 18th, 1798, and finished Aug. 26th.

SOURCE.—S.'s posthumous works include the sketch (in prose, with the exception of a few lines of the first scene) of a drama to be entitled „Die Ritter von Malta” (S. to Körner, Oct. 5, 1795), or „Die Malteser,” as S. often called it in his correspondence, in which he intended to dramatize the events of the siege of Malta by the Turks in 1565. The island was gallantly and successfully defended by its possessors, the Knights of St. John of Jerusalem, later known as the Knights of Rhodes, and also of Malta. In his sketch S. characterized the somewhat degenerated spirit of this Order of chivalry thus: “As

a part of submission to so severe a law (that of unconditional obedience) belongs the *pure spirit of the Order*, because a deed of this nature must spring from within, and cannot be the result of force from without. But this pure spirit of the Order, which at this moment is so necessary, is lacking. The Knights are bold and brave, but they mean to be so in their own way, and not to subject themselves in blind resignation to the law. The moment demands a spiritual (idealistic) mind, and theirs is worldly (realistic). They have degenerated from the original spirit of their Institution; they love other things than their duty; they are heroes, but not Christian heroes. Love, riches, greed of honor, pride of nationality, etc., move their hearts." S.'s letters to Goethe show that absorption in other work, principally in "Walleinstein," hindered the elaboration of the drama, the subject of which never ceased to interest him.

In a letter of Schiller's to Körner, Aug. 20, 1788, S. refers to having had in mind for the past six months the subject of a work generally believed to be that of the "Knights of Malta," though this name is not mentioned. Whether in studies for this drama he had become acquainted with the narrative which served as the basis of the present ballad, or had met it first in the German translation of Vertot d'Aubœuf's *Histoire des Chevaliers Hospitaliers de S. Jean de Jérusalem*, published at Jena, 1792, is not known. This condensed and "improved" translation by M. N[iethammer] was furnished with a preface by Schiller,¹ and contains, pp. 15-21, the following episode in the History of the Knights, during their occupation of Rhodes: "In the time of Villeneuve [1332 to 1346], a monster, not unlike a crocodile, appeared suddenly on the Island of Rhodes. Its abode was a subterranean cavern on the edge of a swamp, at a distance of two miles from Rhodes, which began at the base of the so-called St. Stephens-

¹ Schiller's sämtliche Werke, Cotta'sche Bibl. d. Weltlitt., XIII, 160-5.

berg. The whole region round about was at the mercy of its ravages : sheep, cattle, horses, and even the shepherds became a prey to its bloody greed. Several courageous knights resolved finally to liberate the oppressed inhabitants. But the monster, having a scaly hide which served as an impenetrable armor, was to be wounded neither by arrow nor spear, and the brave knights, one after the other, succumbed to the bold attempt. At last Villeneuve felt himself obliged, in order to spare the lives of his knights, to forbid every undertaking of this kind on pain of death. And the knights, warned by the unhappy example of those who had perished, obeyed the more willingly this command. But Dieu-Donné de Gozon, regarding neither this command nor these examples, determined to accomplish this undertaking whatever the cost might be. He resorted frequently to the cavern to observe the monster at a distance. Some of the brothers of the order made merry over these visits, but soon found themselves quite in the wrong in regarding them as indications of cowardice. Before the real case was suspected, Gozon had departed. Full of his determination he hastened to France, where, in the Castle of Gozon, in Languedoc, which retains its name to this day, he might make arrangements for the execution of his plan. He had observed on his repeated journeys to the Stephansberg that the scaly covering which served as the armor of the beast did not extend under its body. He therefore founded his plan upon this observation. He had an image made of wood or pasteboard (*Pappe*) resembling the monster in form and color. And now he trained two young dogs so that at the first cry they threw themselves upon the animal's belly, while he, on horseback hard by, protected by spear and armor, sought on his part to inflict serious wounds. This he practised daily for several months; and now, when he believed his dogs to be sufficiently well trained, he returned speedily to Rhodes. Without anyone's discovering aught of his intention, he had his weapons conveyed secretly from the city to

the church of St. Stephan, on the summit of the aforementioned mountain, and betook himself there, accompanied by two servants only, whom he had just brought with him from France. After he had worshipped in the church, he put on his armor. He gave his servants the injunction to hasten to him straightway when they should perceive either that the dragon was slain or that he himself had been wounded by him. Then he mounted his horse, and, accompanied by his faithful dogs, descended to the plain. The dragon, roused by the noise of his approach, plunged suddenly with blazing eyes and open jaws from his cave. The knight receives him with a mighty thrust of the spear, but the scaly hide makes it of no avail. He prepares to redouble his blows. But his horse, frightened by the horrible hissing and unbearable stench of the monster, reels backward and falls upon his side. The knight, undismayed by this unfortunate circumstance, is forced to spring from the saddle. He presses upon the beast with drawn sword, but his redoubled thrusts are of no avail in penetrating the scaly armor. With one blow the furious animal stretches him on the ground and the jaws are already open to devour him. But now the dogs throw themselves upon their master's enemy and tear him furiously. Meanwhile the knight recovers himself, hastens to the help of his dogs, thrusts his sword into the entrails of the beast, and a stream of blood pours from the gaping wound. Feeling the fatal thrust, the monster throws himself again with the most frightful rage upon his enemy and covers him with his fearful bulk. The immense weight threatens to crush him, but his servants are already hastening thither to save him from destruction. He is drawn out rigid and unconscious, but speedy help soon restores him, and he finds his enemy stretched out lifeless. No sooner had the news of this happy victory been proclaimed in Rhodes than half the city poured forth to meet the conqueror. The knights conducted him in triumph to the palace of the Grand Master, and the cry of victory

from the throng which followed him filled the whole city. With threatening mien the Grand Master received him: "To prison with the transgressor of the law!" he thundered to the exulting throng. All stood as though stunned by this unexpected blow. They begged, they pleaded. Nothing availed to soften the inexorable judge. Thereupon he assembled a council to try Gozon. "To enforce obedience to the law is our first duty," said he to the judges; "such disregard of the law works more injury to the state than many dragons would do to the inhabitants of the country. No such example of disobedience may remain unpunished." The most pressing pleas of the whole council were barely able to induce Villeneuve to substitute for the sentence of death the loss of his robe of the Order, a punishment which seemed to poor Gozon even harder than death itself. But, though forced to this severity by what he believed to be due to justice, Villeneuve did not fail to appreciate the greatness of the deed. Contented, therefore, with having brought this offering to justice, he was very much inclined to pardon the noble knight, but without yielding aught of his authority as a judge. On his own recommendation, the captains of the order renewed their pleas for Gozon. Now with pleasure he restored to him his robe of the Order, and to show how highly he prized all that was excellent in the deed, he overwhelmed him with kindnesses and soon entrusted him with the management of several very lucrative commanderies. The young hero became daily more indispensable to him, and, in order henceforth to keep him in Rhodes, he awarded him the dignity of Lieutenant General in the army, in the certainty that he could bestow this office on no subject more worthy than he."

"TITLE: *Der Kampf mit dem Drachen.* Romanze. A.⁹⁹, G.¹, G.², Ms. 1805. This is the only case in the Ballads in which S. did not in the Ms. 1805 erase the classifying term of the original title.

2) *Gassen*, acc. in absolute construction.

3) **Rhodus.** The capital city of the island of like name. The Knights of St. John took possession of Rhodes in 1309, and defended it against the Turks till 1522, when they were forced to surrender it to Soliman II. In 1530, Emperor Charles V. granted Malta in fee to the Knights.

4) **im Sturm,** tumultuously.

7) **Abenteuer,** astounding sight.

14) **Lindwurm.** A word revived in the last century from Middle High German, *lintwurm*, dragon. Each half of this compound is of similar meaning, i.e., serpent. "Worm" had this as one meaning as late as the Elizabethan writers.

21) **nach dem Kloster,** G.¹, G.², Ms. 1805; **zum Pallaste,** A.⁹⁹ (see Vertot's account, above).

22) Merchants from Italy founded at Jerusalem, in 1048, a church and monastery united with a hospital and a chapel dedicated to St. John. In 1113, those attached were constituted an Order of Chivalry, Knights of St. John, by Pope Paschalis II. The unceasing hostility of the Turks caused the seat of the Order to be removed from Palestine successively westward to Cyprus, Rhodes and Malta.

26) **Der Jüngling,** G.¹, G.², Ms. 1805; **Der Großkreuz,** A.⁹⁹. The latter, "Grand Cross," is the term frequently applied in orders of knighthood to the highest section: here a council of eight, according to Dünzter. With the altered reading comp. l. 292.

28) **des Geländers,** i. e., **die geländerten Treppe** (Viehoff).

36) **Pilger,** G.¹, G.², Ms. 1805; **Pilgrim,** A.⁹⁹. The latter form was allowed to remain in 178 and 189.—For the description of the shrine, see 169.

38) **als Held.** Comp. the extract from S.'s dramatic scheme, quoted above.

45) **edlem J edelm,** A.⁹⁹, G.¹, G.², Ms. 1805.

47) The knights took the three monastic vows of obedience, poverty and chastity.

- 52) freblem, wanton.
- 59) Bravery alone was insufficient.
- 70) neuen, renewed.
- 76) die Lieder; sc. "of the Greeks."
- 81) The reference is to the first labor of Hercules, fetching the skin of the Nemean lion.
- 82) Theseus wrestled with and slew the Minotaur. dem, A.⁹⁹, G.¹; den, G.².
- 84) fidj, acc., object of dauren.
- 85) es, genitive.
- 92) mit, ambiguously used, though probably in the sense of "on the side of."
- 105) wird aufgetürmet. In describing this image of the dragon in the making, S. may have had in mind the familiar 18th section of Lessing's "Laocoön," in which L. praises Homer's art in the description of the shield of Achilles.
- 114) Comp. „Taucher," 117, stachlichte.
- 120) schlänge, i.e. schlingen könnte.
- 126, 165) Daggenpaar, G.¹, G.², Döckenpaar A.⁹⁹.
- 127) Läufser. This term is applied usually by sportsmen to the legs of game only.
- 128) Urr, Urochs, Auerodhs, the name of a species of bison which is said to have become extinct in historic time.
- 147, 206) Doggen, G.¹, G.²; Döcken, A.⁹⁹.
- 164) versuchten, tested, trusty.
- 167) That, dative.
- 174) Mirafel. By an unusual extension of its meaning, this term is applied to the figures of the Mother and Child, through which miraculous power is exerted.
- 185) haufete. This word is commonly used, as here, of men or animals whose career is one of devastation, less often in the sense of "dwelling," as in the "Ring of Polycrates," 92.

187) der Höllendrache. Cf. Revelation xii.

196) Objection has been made to this line as embodying a Protestant, not a Catholic, conception of purifying the heart. "Faults" of this kind, like those of defective rhyme, Schiller was not careful to correct in case his expression met what he deemed the higher demands of his art.

198) der blanken Schmuck der Waffen, i. e. die blanken, schmucken Waffen.

214) es. The change from the masculine pron. *ihm*, of l. 214, to the neuter *es* was probably due to Schiller's thought of the dragon as the monster, *das Ungeheuer, das Untier*.

228) war . . . geschehen, was all over. The context leads us to expect here, wäre . . . geschehen, sc. wenn nicht, etc., of which the sense is not materially different from that of the words which Schiller preferred.

238) grimmigen, G.¹, G.²; grimmen, A.⁹⁹. Why did not Schiller, who doubtless noted the occurrence of *grimmen* two lines before, substitute another word in one of the cases?

244-5) The commas are lacking in A.⁹⁹, G.¹, G.². Götzinger prefers to omit the comma in 245; nearly every other commentator punctuates as in the text.

250) neugestärkt, with returning strength.

259) fordern] fodern, A.⁹⁹, G.¹, G.².

263-4) These lines of transition are especially deserving of notice, both for the thought and for the position at the close of the strophe, as evidence of Schiller's art.

276) Welt must be emphasized. "The dragon devastated this country only; the serpent, which thou hast brought forth, destroys the world; for without discipline and order the world cannot exist" (Götzinger.)

278) This line has become a popular saying.

280) Compare Philippians ii. 7, "and took upon him the form of a servant."

281) See note on l. 22.

288) Kreuz, the cross on the robe (l. 293, *Gewand*) of the Order.

299-300) Nimm dieses Kreuz, sc. zurück. It is highly improbable that Schiller passes by the re-investiture of the Knight, and refers here to the insignia of the commander's office, to which, as Schiller originally states, the Knight was afterwards appointed.

This ballad received the unqualified commendation of Goethe, who wrote Schiller, Sept. 5, 1798, that it was "very beautiful."

Die Bürgschaft.

DATE OF COMPOSITION. Schiller's Calender states that *Die Bürgschaft* was begun Aug. 27th, 1798, and finished Aug. 30th.

SOURCE. Schiller wrote to Goethe, Aug. 28, 1798, that he was just then reading with great pleasure the collection of short narratives ascribed to Hyginus, a Roman, who flourished about the beginning of the Christian era. On the fourth of Sept., S. sent the Ms. of the present ballad to Goethe, accompanied by a letter in which he thus refers to his original: "Hyginus furnished me the narrative. I am curious to know whether I have been successful in discovering (*herausgefunden*) all the leading motives which the story involves. Please see if another occurs to you. This is one of those cases in which one can proceed with great definiteness, and devise almost theoretically."

The story in Hyginus is as follows: "Of those who have been most intimately united in the bonds of friendship.

"When that most cruel tyrant, Dionysius, reigned in Sicily, and was putting his subjects to death by torture, Moerus was minded to kill him, but was seized by the life-guard and with his weapons brought before the king. Having acknowledged, on being questioned, that it

had been his intention to kill the king, he was given over to be crucified. The condemned man begged for a three days' respite, in order that he might give in marriage his sister to her betrothed, on condition of giving up to the tyrant his friend and companion Selinuntius, who would answer for his return on the third day. The king granted the respite for the sake of the sister's marriage, and told Selinuntius that he should suffer the penalty unless Moerus returned on the day, and that Moerus should then go free. When his sister had been given in marriage and he was returning, a storm suddenly came up, and the river rose so fast with the rain that it was impossible to ford or swim across it. Moerus sat upon the bank and began to weep for fear that his friend might perish in his stead. Now the tyrant ordered Selinuntius to be crucified, as it was already the sixth hour of the third day, and Moerus had not come. Selinuntius claimed however that the day was not yet spent. At the ninth hour the king ordered Selinuntius to be led to the cross. As this was being done, Moerus, who had with great difficulty at last passed the stream, hastened toward the executioner and while still in the distance shouted to him: 'Hold, executioner, I am the one for whom he is security.' When this was announced to the king and he had ordered them to be brought before him, he asked that they would take him into their friendship, and granted Moerus his life."

TITLE. *Die Bürgschaft*, A.⁹⁹; in the table of contents referred to as „Romanze.“ *Die Bürgschaft, Ballade*, G.¹, G.²; *Damon und Thythias*, Ms. 1805.

1) Dionys. According to Hyginus, whom Schiller followed, Dionysius the Elder, who died 368 B.C. According to another and more credible version current in antiquity, the events occurred in the time of Dionysius the Younger, who was banished from Syracuse 343 B.C.

2) Meroë, A.⁹⁹, G.¹, G.²; *Damon*, Ms. 1805. Iamblichus, the principal authority for the better version of the incidents of the ballad, gives

the names of the two friends as Damon and Phintias. St. Jerome uses the form Pythias instead of Phintias, and in that has been almost universally followed.

11) Ich flehe dich vor So flehe ich.

12) "Until I have given in marriage my sister to her betrothed."

15) mit arger List, with cruel cunning.

20) erblassen. Nothing short of the poet's own admission could justify the statement that this, to be sure, unexpected word was "chosen" by Schiller for the sake of the rhyme. Compare also 12, gesreit, and 14, erwürgen, and often. It would be quite as correct to assert that the frequent violation of the theoretical order of words is for the sake of the rhythm.

29) schweigend. It may not be presumptuous to draw attention to the beauty and artistic value of this feature of the scene.

34) Eilt heim, and is hastening homeward.

42) Des Gewölb' des Bogen, "the vaulted arch" (Bowring).

43) Ufers, poet. for des Ufers.

59) entrinnet, "fleets by" (Bowring).

60) treibt ihn die Angst, G.², Ms. 1805; treibet die Angst ihn, A.⁹⁹, G.¹.

62-3) Compare Macaulay's Lay of Horatius, when Horatius swims the Tiber (Turner and Morshead).

66) Schiller's original, Hyginus, had mentioned only a single obstacle on Moerus' homeward journey, namely, that of the torrent.

71) vor] für, A.⁹⁹, G.¹, G.², Ms. 1805.

75) After Moerus had snatched the club from the hands of the murderous robbers, the brave man cried for mercy first for his friend's sake.

78) In Goethe's letter to Schiller, Sept. 5, 1798, he writes: "In the Bürgschaft it is on physiological grounds perhaps not to be approved of, that a person is about to be overcome by thirst who has on a rainy day rescued himself from a torrent, and still has his thoroughly wet

clothing on. But, moreover, not taking the true theory into account, and without considering the absorption by the skin, the motive of thirst does not entirely satisfy the fancy and the feelings. A different appropriate motive, which should have its source in the traveler himself, does not now occur to me as a substitute. Both the others being external, founded on a phenomenon of nature and the power of man, are excellent (*recht gut gefunden*).

88) *geschwätzig*. In what famous passages of Horace and Tennyson is this epithet applied to running water?

94) The lengthening shadows of the late afternoon are referred to.

103) *Philostratus*, although rhyming with *Fuß* and *Schafus*.

105) The terror of the faithful Philostratus came from his disbelief in the sincerity of Dionysius as to the release of Moerus (see l. 21) if his friend should have been crucified in his place.

108) *zweie*, modern colloquial form, following the analogy of numerals like *fünfe*, with an original final e.

120) *am Thor*, at the gate, i.e., just outside the city, the usual place of crucifixion.

124) *Chor*, multitude.

129) *vor J* für, A.⁹⁹, G.¹, Ms. 1805.

Das Eleusische Fest.

DATE OF COMPOSITION. Schiller's Calender states that *Das Eleusische Fest*, referred to as „*Ceres*,“ was completed Sept. 7, 1798. Schiller makes casual reference to being occupied with the composition of this poem in his letters to Goethe of Aug. 31 and Sept. 5. We may reasonably infer that the poem was begun immediately on his finishing the „*Bürgschaft*,“ Aug. 30, under the pressure of furnishing copy for the *Musenalmanach* für 1798.

SOURCE. The conception of the poem is wholly Schiller's. Wil-

helm von Humboldt, in his valuable essay on Schiller and the course of his development (*Geistesentwicklung*), prefixed to the "Correspondence of Schiller with W. v. Humboldt," defines the relation of the poem to Schiller's previous thought as follows: "The development of the rude child of nature, as he conceives him, under the influence of art, before he can become subject to the cultivating influences of reason, was an idea which Schiller cherished with great pleasure. He carried out the thought repeatedly both in prose and poetry. Especially at the very beginnings of civilization, at the period of transition from the nomadic to agricultural life, when, as he so beautifully expresses it, the alliance with the good mother earth is confidingly made, his fancy loved to tarry. Whatever allied thought mythology furnished he retained eagerly. In perfect fidelity to the indications of fable, he ascribed to the goddess Demeter, the principal figure of this period, qualities as wonderful as they were effective, when he assumed that human feelings were united in her breast to the divine. It was for a long time a cherished plan of Schiller's to treat epically the first civilization of Attica by means of foreign immigration. *Das Eleusische Fest* took the place of this plan, which remained unexecuted."

TITLE. Schiller refers to the poem under the title of *Ceres* in his Calender, but immediately after entitled it *Bürgerlied*, A.⁹⁹; *Das Eleusische Fest*, G.¹, G.², Ms. 1805.

Eleusis, an ancient city of Attica, situated 12 miles northwest of Athens, was celebrated in antiquity for its temple dedicated to Ceres (Demeter), and for the Eleusinian mysteries, an annual autumnal festival in honor of the goddess. The Athenians also joined in this celebration. *Das Eleusische* (properly *Eleusinische*) *Fest* is a hymn sung at this festival by citizens; hence its title, *Bürgerlied*. Schiller has nowhere expressed the reason which moved him to change its title.

1) The first, middle and last stanzas of the poem are written in a

dactylic measure, the remaining stanzas in a trochaic. "The first section depicts the establishment of agriculture, the transition from the life of hunters and wandering tribes to that of fixed dwellings; the second and more important section shows the development of culture, of the arts and sciences, as they proceeded from the changed manner of life of men. The dactylic first and last stanzas are lyric, the trochaic stanzas and the middle dactylic are epic in their character; thus the poem in its entirety is in some degree related to the ballad, in which the lyrical element is united to the epical, though more intimately than in the present case. The enclosure of the sections between the choric strophes, which serve as refrains, recalls to mind the ancient dramas. We may probably best think of the almost identical first and last stanzas as sung by the entire assembly, the remaining stanzas, however, by a single individual, perhaps the hierophant, who indicates in the fourteenth stanza, by its livelier dactylic measure and with increasing enthusiasm, the transition to the more important second part of the poem." (Viehoff.)

2) auch, A.⁹⁸, G.¹; eudj, G.², Ms. 1805. Chauen; the common blaue Kornblume. The foreign subject and scene probably suggested the choice of the foreign name.

4) die Königin. Demeter or Ceres is described as entering Eleusis in royal state at the time of the festival. The ancients, however, according to Viehoff, state that the festal procession from Athens brought the statue of the son of Demeter only, which was for the time placed in the magnificent temple sacred to his divine mother.

9) Gebürge, A.⁹⁹, G.¹, G.², Ms. 1805.

10) der Troglodyte, i.e. cave-dweller. The word occurs earliest in Herodotus as the name of a cave-dwelling Ethiopian tribe.

15-16) Herodotus, IV. 103, describes the Taurians, a savage tribe which inhabited what is now the Crimea, as sacrificing all who suffer shipwreck on their coast. See Goethe's *Iphigenie auf Tauris*.

18) d:8 Kündest. Her daughter Proserpina is described in the Homeric hymn to Ceres as having been miraculously carried away by Pluto to the lower regions when she was one day plucking flowers in the plain. For an interesting account of this ancient hymn for the Eleusinian festival, see Grote, History of Greece, I., ch. 1.

19) verlasse, desert.

34) Compare the biblical narrative, to which classical mythology shows frequent likeness.

48) Herz, i.e. Mutterherz.

51) Compare S.'s *Das Lied von der Glocke*, 237, der heil'gen Erde. Gläubig, A.⁹; Gläubig, G.¹, G.², Ms. 1805.

54) Monde, i.e. months. For a similar precept, see Vergil, Georg. I, 335.

55) gemessen, with measured speed.

55-6)

"There's not the smallest orbe which thou beholdst
But in his motion like an Angell sings,
Still quiring to the young eyed Cherubins."

Shakespeare, Merchant of Venice, V. 1.

57-64) The development of this scene in these few short lines is as good evidence of Schiller's mastery of lyric narrative as the Ballads afford.

73) die Wucht des Speeres = den gewichtigen Speer. See l. 130, mit gewichtigem Speer.

77) Spitze, front.

82) also bald, immediately. The introduction of this and the following miraculous features is justifiable on the ground of dramatic necessity.

85) Viehoff draws attention to the unexpected place assigned to this blessing in the order of events.

87) Herde, altar; see l. 102.

89) Compare the narrative of Elijah's sacrifice, I. Kings xviii.

Vater Zeus. Ceres addresses Jupiter as "Father" by his very common liturgical title, although she was, strictly speaking, his sister.

90) **Äther**, unusual omission of the article, as though Äther were a proper noun.

97) Ceres and Jupiter were both children of Saturn.

104) **Aar**, poetical for Adler; the eagle was sacred to Jupiter.

105-112) This dactylic middle stanza of the poem marks the transition to the vision of the Gods blessing humanity, with which the remaining stanzas are occupied. Note especially the order in which these blessings are conferred.

115) **Themis**, i.e. Law, was personified as the goddess of justice and order. The ascription to her of the acts mentioned in this stanza is Schiller's.

119) **des Styr verborgene Mächte.** These hidden powers dwelling by the Styx, the river of Hades, were the avenging Furies. Juno calls the Styx to witness, "the greatest oath and the most terrible to the blessed Gods." Iliad xv., 37-8.

121) **der Gott der Eß.** Vulcan, son of Jupiter and Juno; "the famed craftsman." Iliad i., 571.

122) **erfindungsreicher.** Homer refers to Vulcan at work on the shield of Achilles: "therein fashioned he much cunning work from his wise heart." Iliad xviii., 481-2.

124) **Hochgelehrt.** German critics have objected to the use of this epithet on account of its "comical suggestion." It is familiar as an old-fashioned title of scholars, "most learned."

129) Minerva, the goddess of wisdom and skill. Under the name of Pallas Athene she was worshipped as the patron deity of Athens.

132) **dem Götterheer**, i.e. the company of the gods who are directly to assist in building the city.

140) **der Grenzgott**, the ancient Italian god of boundaries, Terminus.

145) The nymphs were the myriad spirits with which the ancien-

peopled the realm of nature. Oreads were the nymphs of the mountains.

146) Compare Homer's description: "Artemis the Archer, moveth down the mountain, either along the ridges of lofty Taygetus or Erymanthus, taking her pastime in the chase of boars and swift deer, and with her the wild wood-nymphs disport them, the daughters of Zeus." *Odyssey vi., 102-6.*

154) der Schilfbefränzte Gott, the river-god crowned with reeds.

157) The Hours (Horae) were, according to Hesiod, three daughters of Zeus and Themis, Order, Justice and Peace.

161) den Meergott, Neptune, brother of Jupiter, builder of the walls of Troy. *Iliad xxi., 446-7.*

162) des Tridentes. The three-pronged scepter was the almost never lacking symbol of the god of the sea.

167) Hermes or Mercury, the messenger of the gods, also the patron deity of commerce.

168) der Mauern Wall, the fortifying walls.

170) Apollo, the god of music, leader of the nine muses (Camoenae). Of a banquet of the gods Homer says: "So feasted they all day till the setting of the sun; nor was their soul aught stinted of the fair banquet, nor of the beauteous lyre that Apollo held, and the Muses singing alternately with sweet voice." *Iliad i., 601-4.*

171) Maß der Zeiten, i.e. rhythm.

175-6) These lines suggest the legend of Amphion, to the music of whose lyre stones moved and formed the walls of Thebes.

179) Cybele, the Great Mother, a goddess of the Earth, is represented in ancient art with a mural crown. This fact may possibly have suggested the mention of Cybele here.

185) The myrtle was sacred to Venus, as a symbol of youth and beauty.

186) die Gotterkönigin, Juno, the wife of Jupiter, was the deity presiding over marriage.

- 189) *dem holden Knaben, Amor or Love*, an immortal youth.
 192) *Segnend*, G.¹, G.², Ms. 1805; *Reiche*, A.⁹⁹.
 198) At the close of the first half of this poem, Ceres approached Jupiter as a suppliant; now at the close of the second half she officiates as priestess at his altar, doubtless rendering thanks.
 199) Schiller seems to have confused the extension of the hand in blessing, and the (Christian) folding of the hands (not hand) in prayer.
 201-8) The meaning of this somewhat obscure stanza would appear to be that man, not being a law unto himself as is the beast which loves and the god which has perfect freedom, can attain this only through union and subordination to moral laws.
-

Hero und Leander.

DATE OF COMPOSITION. Schiller's Calender states that *Hero und Leander* was finished June 17, 1801. The poet had completed, April 16, 1801, his "incomparable" (Goethe to S., April 20, 1801,) drama, *Die Jungfrau von Orleans*, and, while undecided as to a subject for a new drama, wrote incidentally the present ballad. In his letter to Goethe of June 28, S. wrote that, despite the bad weather which had unfavorably affected his health and lessened his activity, he had succeeded in finishing for his publisher, Cotta, a ballad entitled *Leander und Hero*. It was first published in the *Taschenbuch für Damen* für 1802.

SOURCE. It is not known that Schiller was under special obligation to any of the numerous versions of the legend of the two lovers, *Hero* and *Leander*. Their story had been one of great popularity ever since the days of Vergil, who was the first to make mention of it, and then, without giving names, as though they were already well known. "What of the youth whose marrow the fierceness of Love

has turned to flame? Late in the dark night he swims o'er seas boiling with bursting storms; and over his head the huge gates of the sky thunder; and the seas, dashing on the rocks, call to him to return: nor can the thought of his parents' agony entice him back, nor of the maiden doomed to a cruel death upon his corpse." (Georg. iii., 258-63.) Translated by an Oxford graduate, as quoted in J. A. Symonds's Studies in the Greek Poets, ch. xxii. The most elaborate and important poems with this subject are those of Musaeus, a Greek grammarian of the fifth century, and of Marlowe, the great English poet of the Elizabethan age. The chapter of Symonds's Studies just referred to contains an extended analysis of the poem of Musaeus and a comparison of it with the work of Marlowe.

TITLE. *Hero und Leander*, Ballade, T.^o, G.¹, G.²; *Hero und Leander*, Ms. 1805.

1-2) die altergrauen Schlösser, two strongholds erected near the sites of ancient Sestus and Abydus, respectively, by Mohammed II. the Conqueror, shortly after the fall of Constantinople in 1453.

4) Hellespont. This classical name was derived from the myth of Helle, who, accompanying her brother Phryxos in a magical flight on the back of the golden-fleeced ram, slipped from its back and was drowned in the waters of the strait. See lines 121-140.

5) der Dardanellen, the name of the fortifications on the shore as well as of the strait itself.

6) The strait is at its narrowest here, being only about a mile wide.

13) Amors: see *Das Eleus. Fest*, 189.

14) Hebe, the goddess of youth, daughter of Jupiter and Juno, and cup-bearer to the Olympian gods.

17-20) These lines suggest the flight of Shakespeare's pair of star-crossed lovers, Romeo and Juliet.

21) Sestos, a town on the European side of the Hellespont, mentioned along with Abydus already in the Iliad ii, 836. The towns are

about twenty miles from the mouth of the strait. Musaeus had described the home of Hero thus : "A bower beset with noises of the sea, and high as heaven, is my home; there I dwell together with only one servant, before the city walls of Sestos, above the deep-waved shore, with ocean for my neighbor: such is the stern will of my parents. Nor are there maidens of my age to keep me company, nor dances of young men close by; but everlasting at night and morn a roaring from the windy sea assails my ears." (Symonds's translation.)

25) *Abydos*, on the Asiatic shore, nearly opposite *Sestos*. *Abydos*] ber theuren, in S.'s still extant original draft of the ballad, but altered as above by him before printing.

27) It was at this point that Xerxes bridged the strait with boats in 480 B.C.

31) The allusion is to Theseus guided from the labyrinth, where he had slain the Minotaur, by the thread which Ariadne had given him.

34-6) Jason, having used the ointment which the enamoured princess Medea had given him, was enabled to yoke the brazen-footed, flame-breathing bulls as a condition of receiving the golden fleece.

37-40) Orpheus descended to Hades, the realm of Pluto, and brought away his wife Eurydice by the charm of his music. Orpheus accompanied the expedition of Jason in search of the golden fleece; they are said to have passed up the Hellespont.

45) On May 3, 1810, less than nine years after Schiller wrote this ballad, Lord Byron swam from Sestus to Abydus. Referring to the distance, Lord B. wrote : "The whole distance from the place whence we started to our landing on the other side, including the length we were carried by the current, was computed by those on board the frigate at upwards of four English miles, though the actual breadth is barely one."

46) Pontus = *Hellespontos*; see l. 87, das Meer.

48) Strebend nach dem teuren Strand, G.¹, G.², Ms. 18c5; Steuernd nach dem fernen Strand, T.².

53) schwer beständnen, T.^{o2}, G.¹, G.², schwerdevollen (in original Ms., but altered before printing).

70) Grauenvollem, in original Ms. altered to Schauenvollem.

71) Hesper, the evening star.

76) Den ergrimmten Winter nah'n, T.^{o2}, G.¹, G.²; Sich den rauhen Winter nah'n, orig. Ms.

81) The sun is in the zodiacal sign Libra (The Balance) at the time of the autumnal equinox.

85) die Sonneurosse, the fire-breathing steeds which drew the chariot of the sun.

87) das Meer, the sea of Helle.

94) schwärzlich. Schiller seems to have been fond of the unusual ending in -t; compare Die Krauthe des Ibykus, 16, graulichtem; also Der Taucher, 92, rosigten.

96) Tethys] Thethys, T.^{o2}, G.¹, G.², Ms. 1805, the wife of Oceanus. buntes] ganzes, orig. Ms., altered to buntes before printing.

97) Ovid, the well known Roman poet of the first century, makes Leander say in an imaginary letter to Hero (Heroides xviii., 131), that the arching dolphin knew of their love, and that he thought himself not unknown to the fishes.

100) Hekate, a goddess who presided over magical arts.

104) du solltest trügen, men say that thou deceivest.

105) Frevler, in orig. Ms. altered from Fästrer.

112) Müßt' ich, I would have been obliged.

120) bezwingt, in orig. Ms. altered from gewinnt.

121) The love of the god of the sea for Helle as described in this and the following stanza is an invention of Schiller's. Ovid, Heroides xix., Hero's answer to Leander's letter, represents Hero as appealing to Neptune on the ground of his former loves, which she enumerates in part, lines 129-36.

122) Eros, the Greek name corresponding to Amor, l. 13. Schiller

gave himself no trouble to employ in the ballads or elsewhere a ~~cot~~^{co}sistent, i. e. wholly Greek or wholly Latin, terminology in referring to the characters of classical mythology, but seems to have chosen names on grounds of familiarity or euphony.

124) See note on l. 4. *Helle mit dem Bruder*, in orig. Ms. altered from *Nach dem fernen Kolchos*.

128) *Grifft du*, in orig. Ms. altered from *Schauend. Schlund*, G.¹, G.²; *Teich*, orig. Ms., T.^{o2}.

130) *den Meeresgrund*, G.¹, G.²; *dein flutend Reich*, orig. Ms., T.^{o2}.

139) *Führe mit den vielgeliebten* in orig. Ms.

140) Altered in orig. Ms. from *Glücklich auf der Wogen Bahu*.

141-50) This stanza shows the hand of the skilled dramatist.

151) Attention was drawn long since to the similarity of this description to that of the storm in Vergil's *Aeneid* i., 81-.

152) *Wetterbäche*, poetically, "torrents."

156) *Stürme*, tempestuous winds, tempests.

159) Compare *Der Taucher*, 40, 48.

162) *erbarne*, unusual for *erbarme dich*.

169-70) Schiller first wrote *Selbst das Schiff mit Eichenrippen Virgt sich in der sichern Bucht*, but substituted the words of the text before printing.

171-80) This stanza is written in the margin of Schiller's orig. Ms., and is consequently supposed to have been a later insertion.

194) *Schäumend*, G.¹, G.²; *Donnernd*, T.^{o2}.

195) See note on 169.

197) Musaeus relates that "an envious gust blew out the guiding lamp."

198-200) Schiller first wrote *Die Beleuchtterin der Bahn, Und es sprüzt der Schaum der Brandung Gischend an den Felsen an*, but substituted the words of the text before printing.

201) Aphrodite, Venus, the goddess of love, who was said to have

sprung from the foam (*ἀφρός*) of the sea. Horace, Odes i., 3, invokes her protection for his friend Vergil, who was about to start on a voyage to Athens.

206) In the Odyssey iii., 425-6, Nestor, referring to a heifer about to be sacrificed, says: "And let one again bid Laerces the goldsmith to come hither that he may gild the horns of the heifer."

211) The goddess Leukothea comes to the aid of Ulysses when struggling for his life on the raft in the stormy sea: "Here, take this veil immortal and wind it about thy breast, so there is no fear that thou suffer aught or perish." (Odyssey, v., 346-7.)

223) Eos, Aurora, 71; Eos Rosenpferde auf, in orig. Ms. altered to the words in the text.

232) heil'gen Schwur, in orig. Ms. altered from Liebeschwur.

237) Trostlos, in orig. Ms. altered from Lautlos.

238) Blift sie, in orig. Ms. altered from Trostlos.

245) das Glück, in orig. Ms. altered from das schönste.

247) deinem Tempel, in orig. Ms. altered from dir ge. Dünzter refers with approval to Lessing's conjecture that the tower [Fessenturm, l. 21,] was a part of the temple of the goddess, whose worship had been in charge of Hero's ancestors.

250) Venus, Aphrodite, l. 201.

259) An urn was the usual attribute of personified river gods in ancient mythology and art.

Cassandra.

DATE OF COMPOSITION. In a letter to Goethe, Feb. 11, 1802. Schiller, referring to some business transactions which were as ever uncongenial, goes on to say: "Under these circumstances I have not made much progress with a little poem, Cassandra, which I had

begun in a quite propitious frame of mind." At this time Schiller could have done little more than plan the poem. He sent the completed poem to the publisher, Cotta, July 9, 1802. See *Briefwechsel zwischen Schiller und Cotta*, hrsgb. von W. Vollmer, Stuttgart, 1876, S. 461. His next mention of it is in a letter to Körner, Sept. 9, 1802, as follows: "In order that you may not meanwhile entirely lose faith in my productivity, I enclose *Cassandra*, a little poem which I wrote last month. You may perhaps regret that the idea of this poem, which might possibly have furnished the material for a tragedy, has been used only for a lyric. May the trifle give you pleasure!" It will be noted that the statement as to the composition of the poem in the "last month" is inexact, judging from the letter to Cotta.

SOURCE. Cassandra is described by Homer as the fairest daughter of Priam, the peer of Aphrodite. The Greek tragic poet Aeschylus, in the *Agamemnon*, further represents Cassandra as a prophetess inspired by Apollo, but destined to be believed by no one, since she had failed to give her promised love to the god. Symonds, in the *Studies of the Greek Poets*, chap. xii., gives a valuable extended description of the part of Cassandra in this her most important appearance in classical literature. The events of Schiller's poem are supposed to have occurred shortly before the close of the Trojan war, when Achilles, according to a post-Homeric legend, had become enamoured of Polyxena, a daughter of King Priam, and as an accepted suitor had come to claim his bride. The present lyric is wholly Schiller's in its conception. Its form is of the simplest, that of a monologue; its single theme, the hopeless misery in which Cassandra lived, resulting from her knowledge of the future.

TITLE. *Cassandra*, T.^{o3}, G.¹, G.², Ms. 1805.

1) Troja or Ilion, Ilium, the capital city of the kingdom of Troas in northwestern Asia Minor, which was sacked and burned by the allied Grecian princes in 1184 B.C., according to the common legend.

- 2) die hohe Feste, the lofty citadel of Troy, named Pergamum.
- 7) Achilles, the son of Peleus and Thetis, and the hero of the Iliad.
- 8) freit, is about to wed.
- 9) The laurel was sacred to Apollo, in whose temple the marriage was to take place.
- 12) des Thymbriërs, the Thymbrian, a name frequently applied to Apollo from a temple dedicated to him in Thymbra, a town of Troas.
- 14) bacchant'sche, bacchanalian, a term derived originally from the unrestrained revelry which accompanied the worship of Bacchus.
- 23) die Priesterbinde. The head-band or fillet was one of the insignia of the prophetic office.
- 27) die alten Eltern, Priam and Hecuba. Homer refers frequently to Priam as aged.
- 34) Hymen, the god of marriage is represented in ancient art with a wedding torch.
- 36) The allusion is to the sacrifice which preceded a wedding.
- 39) des Gottes, of that divinity. Schiller chose not to make particular reference to Eris, the goddess of strife, whom he conceives (l. 125) to be the deity renewing the fatal conflict.
- 48) The oracle Pytho at Delphi, a town in Phocis, about 75 miles northwest of Athens, was one of the most famous shrines of antiquity. anger, cruel.
- 62) den blut'gen Schein, the bloody vision, i. e. of the massacres which were to accompany the swiftly approaching destruction of Troy.
- 70) den Augenblick, the present moment.
- 73) Never with the bridal garland have I decked, etc.
- 91) Achilles refers to himself in the Iliad, i., 244, as "the best of the Achaians" (Greeks).
- 92) umfahrt, an old form of umfangen.
- 97) According to Homer, Il., xiii., 363-7, Cassandra was betrothed

to Othryoneus, but according to a later version of the legend, *Aeneid* ii., 341-6, to Coroebus. In each case Homer and Vergil refer to her lover only to mention immediately his death.

103) Cassandra was haunted by the true vision of her lover's near death.

105) Larven, spectres. Cassandra's knowledge of all the secrets of death and the retention of her reason indicate the grandeur of her character.

106) Proserpina, the wife of Pluto, the lord of Hades.

113-20) This stanza refers to Cassandra's death at the hand of Clytemnestra (*Odyssey*, xi., 421-3). As a captive at the fall of Troy, Cassandra had fallen to the lot of Agamemnon, King of Mycenae and commander-in-chief of the Grecian host, and accompanied him on the return to his home, where both were murdered. See *Odyssey* iv., 519-37; xi., 405-34, and Aeschylus, *Agamemnon*.

114) das Mörderauge, G.²; des Mörders Auge, T.⁰³, G.¹.

124) The assassin of Achilles was Paris, son of Priam, according to the version of the legend given by Servius, the 4th century grammarian, commenting on Vergil's *Aeneid*, iii., 321-4.

125) "Eris, whose fury wearieth not, sister and friend of murderous Ares" (*Iliad*, iv., 440-1).

ihre Schlangen, her snaky locks.

Der Graf von Habsburg.

DATE OF COMPOSITION. Schiller's Calender states that the present ballad, there entitled Rudolph von Habsburg, was finished April 25, 1803. It was probably included among the recently completed poems which Schiller enclosed in his letter to Goethe on the following May 24th.

SOURCE. Schiller had finished, on Feb. 1st, 1803, his drama, *Die Braut von Messina*, and it was in the course of his immediate preparation for his next play, „*Wilhelm Tell*,“ that he came upon the following narrative in the chronicle of Tschudi, the Swiss historian of the sixteenth century. See Schiller's note, p. 83.

At this time [1266], Count Rudolph of Habsburg (afterward emperor) was riding with his servants to the hunt with hawk and hounds (*gen Beitzen und Jagen*), and as he came along with his horse into a meadow he heard a bell ringing. He rode through the thicket in the direction of the sound to learn what it was, and, finding a priest with the blessed sacrament and his sacristan, who preceded him with the bell, Count Rudolph descended from his horse, knelt down, and did reverence to the holy sacrament. Now as they stood on the bank of a stream, the priest placed the holy sacrament on the ground beside him, began to draw off his shoes and was about to wade through the risen waters, for the bridge had been washed away by the flood. The Count asked the priest whither he was going; the priest replied: “I am carrying the blessed sacrament to a man who is grievously ill, and now when I come to this water I find the bridge swept away, and so must wade through, that the sick man suffer no deprivation.” Thereupon Count Rudolph had the priest sit upon his horse with the holy sacrament and perform his duty, in order that the sick man might not fail of his presence. Soon one of his servants came, and the Count took his horse and joined again in the hunt. When now the priest returned home he himself brought the horse to Count Rudolph with many expressions of gratitude for the favor and goodness which he had shown him. Then spoke Count Rudolph: “God forbid that I or any servant of mine should knowingly mount the horse which has borne my Lord and Master. Shouldst thou deem that thou mayst not rightfully keep it, then use it in God's service, for I have given it to Him from whom I have soul, body, honor and riches.”

The priest said: "Sir, now may God bestow upon thee honor and dignity here in this world and yonder eternally."

The next morning the Count rode to the little Cloister Var in the Limagt, situated between Zürich and Baden, where there lived a holy nun whom he wished to visit. She said to him: "Sir, thou hast yesterday done honor to God Almighty with the horse which thou lentest the priest in charity; that will Almighty God requite to you and your descendants, and thou shalt forsooth know that thou and thy descendants are to come to supreme honor in this world."

Afterwards this priest became chaplain to the Electoral Archbishop of Mentz, and bore such witness to him and others of the virtue and noble qualities of Count Rudolph that his name became celebrated throughout the whole realm; and he was later chosen Emperor.

TITLE. *Der Graf von Habsburg*, T.⁴, Ms. 1805; *Der Graf von Habsburg, Ballade*, G.². The castle of Habsburg, now in ruins, is in the Canton of Aargau, in northern Switzerland.

1) The kings of Germany were crowned at Aix-la-Chapelle up to 1531.

Kaiserpracht, imperial magnificence. Rudolph I. was elected King of Germany and Emperor of the Holy Roman Empire on the 29th of September, 1273, and was crowned as King of Germany at Aix-la-Chapelle on the 28th of October following. For an account of the four distinct imperial coronations, see Bryce, *Holy Roman Empire*, chap. xii.

3) *Rudolfs heilige Macht*. Compare Voss's translation of Homer's *Ιερὸν μένος Ἀλκινόοιο* (Od. vii., 167,) „die heilige Macht des Alcinus.“

5) As to the composition of the electoral college, consult Bryce's *Holy Roman Empire*, ch. xiv. "To each electorate there was attached a great office . . . The three prelates [the archbishops of Mentz, Treves and Cologne] were archchancellors of Germany, Gaul

and Burgundy, and Italy, respectively: Bohemia cupbearer, the Palgrave seneschal, Saxony marshal, and Brandenburg chamberlain."

6) der Böhme, the King of Bohemia, Ottocar II., disapproved of Rudolph's election, and absented himself from the coronation at Aix-la-Chapelle. See Schiller's note, p. 83.

des perlenden Weins, partitive genitive, an obsolete construction. Compare Whitney's German Grammar, 220, 3; compare *Das Siegesfest*, 98, *gießt des Weins*.

7) See note on l. 5.

8) The ancients reckoned seven planets. Schiller's mixture of ancient and modern conceptions is by poetical license.

Chor. The thought in Job's inspired line (xxxviii., 7), "When the morning stars sang together," is constantly reappearing with more or less distinctness in literature.

10) *Die Würde des Amtes* = *Ihr würdiges Amt*.

11) *Balkon*, here = gallery.

15) *verderblichen*. This adjective is of the weak declension, although coördinate with *langem*. For numerous classical instances of similar violation of the grammatical theory see Sanders, *Wörterbuch der Hauptschwierigkeiten in der deutschen Sprache*, s. v. *Deflination der Eigenschaftswörter*, 10.

16) Since the death of the Emperor Conrad II. in 1254, and previous to Rudolph's election, there had been no universally recognized head of the Empire. This period, known as the Great Interregnum, is thus described by Bryce, *Holy Roman Empire*, chap. xiii.: "Every floodgate of anarchy was opened: prelates and barons extended their domains by war; robber-knights infested the highways and the rivers; the misery of the weak, the tyranny and violence of the strong, were such as had not been seen for centuries."

25-30) Historical evidence shows Rudolph's attitude towards the minstrels to have been exactly the contrary to that given in this ballad.

lad. These poets of the Emperor's time abound in complaints of his ungenerous treatment of them. See especially Gervinus, *Geschichte der deutschen Dichtung*, Bd. II, S. 7-10, 1853. In judging of the Emperor, however, it would be unjust to overlook the great claims of state upon him and the actually low ebb of poetry.

32) *Talare*, a robe reaching down to the ankles (*tali*).

35) This line has five instead of four accented syllables.

36) *Minne*, love, is a middle high German word, revived in the last half of the eighteenth century, when attention began to be paid to the literature of the early periods.

44) *Stunde*, hour, i. e. of inspiration.

45-6) Compare John iii., 8: "The wind bloweth where it listeth, and thou hearest the sound thereof, but canst not tell whence it cometh, and whither it goeth: so is every one that is born of the Spirit."

46) *von mannen*, obsolete expression = *woher*.

53) That Schiller meant that the noble hunter was riding forth to the hunt and not already engaged in it is plain from line 55, which depicts the attendant as following, bearing the weapons.

54) The specification of the game as chamois is due to Schiller.

55) *Jägergeschoß*, unusual, for *Jagdgeschoß*; in any event a strange term to apply to a bow.

59) *dem Leib des Herrn*, the body of the Lord, i. e. the consecrated bread or wafer.

61) *der Graf*. The minstrel describes more definitely the hunter, whom he had previously (line 53) called merely *ein edler Held*.

62) *mit Demut entblößet*, reverently uncovered.

70) *durchschritte*. The sequence of tenses would require *durchschreite*.

71) *Was schaffst du? = Was machst du?*

80) *nackt*, or the more usual form *nächt*, is commonly applied in case of absence of covering on the entire body, while *blos*, bare, refers to uncovered separate parts.

83) *sein*, archaic and poetic for *feiner*; *begehrten* governs the genitive only in elevated diction, otherwise the accusative.

86) *Bergnügen* = *befriedigt*, satisfies.

90) *am*, G.²; *im*, T.⁴, Ms. 1805.

93) *fürderhin*, henceforth; a more usual word with this meaning is *fernerhin*.

98-100) According to the theory of the mediæval empire, every Christian ruler owed fealty to the Emperor and he to God.

103) *hier und dort*, in *Uthudi*, *hie im Bit und dorten ewiglich*.

105) Rudolph had been elected protector of the cantons of Uri, Schwytz, and Unterwalden in 1257, and military commander by the citizens of Zürich in 1264.

107-10) Of Rudolf's six daughters, three married noblemen of high rank, and three married kings, or nobles who became such.

110) *glänzen*, *sc.* *mögen euch*; "and may they be illustrious to the latest generation."

116) Schiller may have had in mind the passage in the *Odyssey*, viii., 83-6, in which an act of Ulysses under somewhat similar circumstances is referred to: "This song it was that the famous minstrel sang; but Odysseus caught his great purple cloak with his stalwart hands and drew it down over his head and hid his comely face, for he was ashamed to shed tears beneath his brows in presence of the Phæacians."

120) *verehrte*, G.²; *verehrt*, T.⁴.

From a letter to Körner, July 16th, 1803, we learn that Schiller deemed himself especially successful in the composition of this ballad.

Das Siegesfest.

DATE OF COMPOSITION. Schiller's Calender states that this poem, there called *Helden vor Troja*, was finished May 22d, 1803. The poet sent it to Goethe May 24th with the statement that it represented "the execution of an idea which our circle gave me some year and a half ago, because all social songs which do not have a poetical subject fall into the commonplace tone of free-mason songs. I intended consequently to descend at once upon the rich fields of the Iliad and take all that I could carry." His words accompanying a copy of the poem sent to Wilhelm von Humboldt, Aug. 18th, 1803, are of similar purport: "I enclose a song which had its origin in an intention to give social singing a more elevated text. German songs, such as are commonly sung in social gatherings, have almost without exception the commonplace prosaic tone of free-mason songs, because life furnishes no material for poetry; hence I chose for this song the poetic basis of the Homeric age, and introduce the old heroic personages of the Iliad. So at least we escape the prose of life, and are in better society."

SOURCE. The letters to Goethe and W. v. Humboldt, just referred to, show that the poem was wholly original with Schiller in its conception; in details, however, the poet was minutely faithful to the traditions of antiquity, so that it would be easy to find in classical literature parallels to nearly every descriptive trait or epithet employed.

TITLE. Das Siegesfest, T.^o⁴, G.², Ms. 1805.

1) Priam's Feste, Pergamum, the citadel of Troy, „die hohe Feste,” Cassandra, 2.

6) des Hellespontos, see note on *Hero und Leander*, l. 4.

7) The Greeks could be said to be on their homeward journey, as

this line would be naturally understood, only inasmuch as they had left the plain and entered the ships.

9-12) It will be observed that each stanza of the poem ends with a chorus of four lines, which in general repeats the sentiment and often many of the words which directly precede. They are words of reflection or exhortation, and are uttered in the persons of various easily recognized participants in the scene.

13) Vergil, *AEn.* ii., 766, describes the captive women and children at the fall of Troy as „In laugen Reihn gelagert“ (Schiller's translation of the second book of the *Aeneid*, „Die Zerstörung von Troja,“ str. 128.)

14) *Trojerinnen*, a form to which either *Trojanerinnen* or *Troerinnen* is to be preferred.

26) “Kalchas, son of Thestor, most excellent far of augurs, who knew both things that were and that should be and that had been before, and guided the ships of the Achaians to Ilios by his soothsaying that Phœbus Apollo bestowed upon him.” *Iliad*, i., 69-72.

27) *Pallas*, Minerva; see *Das Eleusische Fest*, 129-36.

29-30) The “Earth-embracer” is a Homeric epithet of Poseidon, Neptune. It is well known that the ancients supposed the river Oceanus to flow around the whole world as its ultimate boundary.

33) “For nine whole years we were busy about them, devising their ruin with all manner of craft.” *Odyssey*, iii., 118. Nestor, who utters these words, gives shortly after an account of the divided counsels of the Greeks as to the return home.

35) Compare Vergil's *perfecto temporis orbe* (*AEn.* vi., 745).

37) “Lord Agamemnon, son of Atreus, lead an hundred ships. With him followed most and goodliest folk by far; and in their midst himself was clad in flashing bronze, all glorious, and was pre-eminent amid all warriors, because he was goodliest and led folk far greatest in number” (*Iliad*, ii., 576-80).

40) The Scamander was a river which rose on Mount Ida and flowed through the plain of Troy.

41) When the death of his comrade Patroclus was announced, "a black cloud of grief enwrapped Achilles" (*Iliad*, xviii., 22).

49-54) These prophetic words of Ulysses refer to Agamemnon's own murder at the instigation of his faithless wife Clytemnestra. See note on *Kassandra*, 113-20.

55) Sprach's, G.²; Sprach, T.⁴, correctly omitting the 's, as the subject follows.

56) Athenens. Athene, Minerva, of whom Ulysses was an especial favorite.

57-8) The allusion is to Penelope, the faithful spouse of Ulysses. She is here most effectively contrasted with Clytemnestra.

57) Gattinn, T.⁴, Ms. 1805; Göttin, G.².

59) "For woman is false."

62) der Atride; Menelaus, the son of Atreus, and brother of Agamemnon. It will be remembered that the wife of Menelaus now recovered in war was Helen, whom Paris, the Trojan prince, while he was the guest of her husband, had seduced and then taken to Troy.

68) des Kroniden, of the son of Kronos, Zeus.

71) A frequent epithet of Jupiter is the Hospitable; "the Warden of domestic Right."

74) The brave son of Oileus was Ajax the Less, the leader of the Lokrians. Homer describes him as boastful and irreverent.

79-80) As Patroclus was one of the noblest of the Grecian heroes, one whom Achilles called "dearest and most honored," so by contrast Thersites is mentioned, the ill-favored, the ceaseless chatterer, and the reviler of heroes; see the *Iliad* ii., 212-221.

81) Tonnen. For instances of similar unusual inflection see Sanders, *Hauptschwierigkeiten*, s. v. *Weibliche Hauptwörter*; Whitney's

German Grammar, 95. Compare Schiller's *Lied von der Glocke*, 1, "Fest gemauert in der Erden."

85) There is nothing in this stanza which shows unmistakably who the speaker was. Against the natural assumption that Ajax the Less is still speaking and addresses his great namesake as brother, plausible reasons have been urged for assigning the words to Teucros, who was the half-brother of Ajax the Greater, and whose renown among the Greeks would well justify his introduction here.

86) "Ever may they think of thee."

87) *Festen*. The festivals at which, as in the case of the later games, poets sing of the heroes.

88) Ulysses, addressing the shade of Ajax, says: "What a tower of strength fell in thy fall!" (*Odyssey xi.*, 556.)

89) The reference is to the attack of the Trojans on the Grecian ships described in the *Iliad xv.*, 379 ff. Homer's account, however, assigns even greater valor on this occasion to Patroclus.

91) These are the familiar Homeric epithets of Ulysses.

92) The armor of the fallen Achilles, whose body Ajax and Ulysses had united in rescuing from the Trojans, was given to Ulysses as a prize for the greater share in this deed. This story is the subject of Ovid's *Metamorphoses*, xii., 580-xiii., 398.

95) Compare Ovid, *Met. xiii.*, 390, who represents Ajax as saying, just before his self-murder, that none other than Ajax might overcome Ajax.

97) The sire of Neoptolemus was Achilles.

98) A libation was customarily poured out as a drink-offering to the Gods.

Neoptolem, shortened form of *Neoptolemus*; comp. l. 62 *der Atrid* for *der Atride*.

des Weins; see note on *Der Graf von Habsburg*, 6.

105) Achilles, refusing to be appeased by an embassage from Aga-

memnon, said that his goddess-mother, Thetis, had told him that "if I abide here and besiege the Trojans' city, then my returning home is taken from me, but my fame shall be imperishable." Iliad ix., 412-13.

109) Weil, T.^{o4}, G.²; Wenn, Ms. 1805.

111) *Hektor*; for the obsolete ending, -n or -en, see Whitney's Grammar, 105.

112) The son of Tydeus, King of Aetolia, was Diomedes, to whose exploits the fifth book of the Iliad is given. His fame for preeminent valor and of being "great-hearted" was doubtless in Schiller's mind when he chose him to speak the praise of the great Trojan. Goetzinger is of the opinion that the choice was made on the ground of the episode of Diomedes and Glaucus, Iliad vi., 119-234, which was a favorite passage of Schiller's; see his *Über naive und sentimentalische Dichtung*.

118) *Hort*, biblical; compare Luther's mein *Hort*, Ps. xviii., 3, "my strong rock."

121) "Nestor, pleasant of speech, the clear-voiced orator of the Pylians, he from whose tongue flowed discourse sweeter than honey. Two generations of mortal men already had he seen perish, that had been of old time born and nurtured with him in goodly Pylos, and he was king among the third." Iliad i., 247-52. His drinking is referred to by Homer.

124) *Hesuba*, the wife of Priam; like Nestor, aged.

127) Bacchus, the god of wine, one of whose surnames was Lyaeus, deliverer from care.

133-6) Schiller borrowed the thought in these lines from Homer: "For even fair-haired Niobe bethought her of meat, she whose twelve children perished in her halls, six daughters and six lusty sons. The sons, Apollo, in his anger against Niobe, slew with arrows from his silver bow; and the daughters, archer Artemis; for that Niobe

matched herself against the fair-cheeked Leto, saying that the goddess bare but twain, but herself many children; so they, though they were but twain, destroyed the others all." Iliad xxiv., 602-9.

135) Compare *Das Eleusische Fest*, 25.

139) Lethe, the river of Oblivion in the Lower World.

145) ihrent Gott, Apollo; see notes on *Kassandra*.

146) die Seherin, Cassandra.

153-4) The thought is from Horace, Odes iii., 1, 38-40: "Black Care quits not the brazen trireme, and sits behind the horseman." Lonsdale and Lee's translation.

153-6) Düntzer would assign very plausibly these lines to a chorus of Grecian soldiers.

Der Alpenjäger.

DATE OF COMPOSITION. Schiller's Calender states that he wrote to his friend Becker, enclosing "Der Alpenjäger," July 5th, 1804. This is, to be sure, only presumptive evidence that the poem was finished at about this time.

SOURCE. Schiller was probably indebted to the reading preparatory to the composition of the drama *Wilhelm Tell* for his knowledge of the following legend, the incidents of which are made use of in the poem.

"An aged couple had a disobedient son who would not tend their cattle, but wished to go hunt the chamois. Not long after he lost his way among the icy valleys and fields of snow, and thought that he would lose his life. Then the Spirit of the mountain came and said to him: 'The chamois which you are hunting are my herd. Why do you persecute them?' Notwithstanding, the Spirit showed him the path and he went home and tended the cattle for his parents." (*Schriften von Karl Victor v. Bonstetten*, Bürid, 1793, S. 118-9, as quoted by Gödeke, Schiller's Gedichte, 1871, p. 461.)

TITLE. *Der Alpenjäger*, B. T., G.², Ms. 1805.

1-18) In the first three stanzas Schiller ascribes to the mother of the youth words which depict the innocence and peace of the shepherd's life. The thoughts expressed are simple, as the scene demanded, and should be judged by the artificial standard of an idyllic ballad.

4) *Rauft*, poetical, synonymous with *Rand*, *Ufer*.

5-6) *gehen Jagen*, B. T., Ms. 1805; *gehen, Jagen*, G.². Compare *Wilhelm Tell*, 1574 (iii., 1), *Geh lieber jagen*.

6) *des*, G.²; *den*, B. T., Ms. 1805.

7) *die Herde locken*, call the cattle.

9) *tönt . . . In*, mingles with.

der Schall] das Spiel, B. T.

11-12) *gehen Schweifen*, B. T., Ms. 1805; *gehen, Schweifen*, G.².

12) In imagination the youth is already on the heights.

wilden] freien, B. T.

22) Compare *Die Bürgschaft*, 67, *des Waldes nächtlichem Ort*.

23) *ihm] sich*, B. T.

24) *Flieht die zitternde] Scheucht er fliehend*, B. T.

Gazelle, by poetic license for *Gemse*.

26) *Sezt sie mit behendem Schwung*, B. T.

27) *Durch den Riß*, over the cleft.

geborsner] gespaltner, B. T., Ms. 1805.

29) *Doch von Fels zu Fels verwogen*, B. T.

verwogen, obsolete, instead of the usual *verwegen*.

31-6) Gödeke quotes in illustration of this stanza the following extract from J. C. Fäsi's *Beschreibung der Eidgenossenschaft*, 1765: "Sometimes it happens that the chamois are driven by the hunter to a pass [*sic*] scarcely more than a quarter of a foot in width, so that they are unable to continue their flight, but see behind them their deadly enemy, cutting off their retreat."

31) *schroffen*] *steilen*, B. T.

32) *höchsten*] *steilen*, Ms. 1805. In making this change Schiller probably overlooked, as Düntzer surmises, the occurrence of *steile* in line 35.

Grat, the summit of a mountain ridge having precipitous sides.

33) *Felsen*] *Klippen*, B. T.

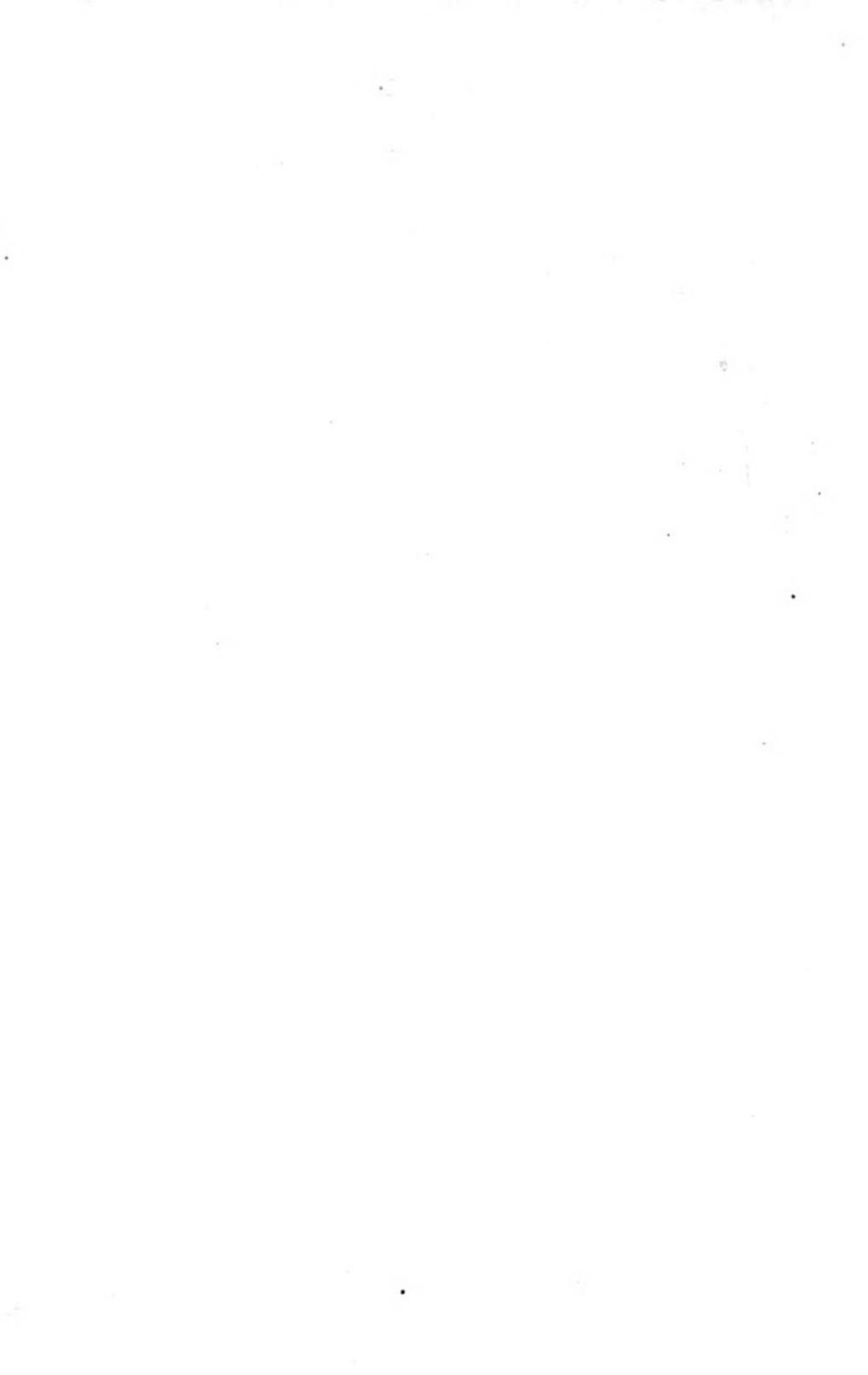
34) *Und der wilde Jäger naht*, B. T.

35) *steile Höhe*] *schroffe Höhe*.

38) The youthful hunter, who was a „*Knabe*” to his mother, was a „*Mann*” to the chamois.

42) *der Berges Alte*, B. T.

43-8) *Schützend mit den Götterhänden Deckt er das verfolgte Thier:*
„*Darfst du Tod und Jammer seuden,*“ *Ruft er „bis herauf zu mir“]*
Nanms für alle hat die Erde, Was verfolgst du meine Herde?“ B. T.



Heath's Modern Language Series

GERMAN GRAMMARS AND READERS.

- Ball's German Drill Book. Companion to any grammar.
Ball's German Grammar.
Bishop and McKinlay's Deutsche Grammatik.
Deutsches Liederbuch. With music.
Foster's Geschichten und Märchen. For young children.
Fraser and Van der Smissen's German Grammar.
Greenfield's Grammar Summary and Word List.
Guerber's Märchen und Erzählungen.
Haertel and Cast's Elements of Grammar for Review.
Harris's German Composition.
Harris's German Lessons.
Hastings' Studies in German Words.
Heath's German Dictionary.
Hewitt's Practical German Composition.
Holzwarth's Gruss aus Deutschland.
Huebsch-Smith's Progressive Lessons in German.
Huebsch-Smith's Progressive Lessons in German. Rev.
Huss's German Reader.
Jones's Des Kindes erstes Lesebuch
Joynes-Meissner German Grammar.
Joynes and Wesselhoeft's German Grammar.
Krüger and Smith's Conversation Book.
Manfred's Ein praktischer Anfang.
Méras' Ein Wortschatz.
Mosher and Jenney's Lern- und Lesebuch.
Pattou's An American in Germany. A conversation book.
Schmidhofer's Lese-Übungen für Kinder.
Schmidhofer's Erstes Lesebuch.
Schmidhofer's Zweites Lesebuch.
Spanhoofd's Elementarbuch der deutschen Sprache.
Spanhoofd's Erstes deutsches Lesebuch.
Spanhoofd's Lehrbuch der deutschen Sprache.
Wallentin's Grundzüge der Naturlehre (Palmer).
Wesselhoeft's Elementary German Grammar.
Wesselhoeft's Exercises. Conversation and composition.
Wesselhoeft's German Composition
Zinnecker's Deutsch für Anfänger.

Death's Modern Language Series

ELEMENTARY GERMAN TEXTS. (Partial List.)

- Andersen's *Bilderbuch ohne Bilder* (Bernhardt). Vocabulary.
- Andersen's *Märchen* (Super). Vocabulary.
- Aus der *Jugendzeit* (Betz). Vocabulary and exercises.
- Baumbach's *Nicotiana* (Bernhardt). Vocabulary.
- Baumbach's *Waldnovellen* (Bernhardt). Six stories. Vocabulary.
- Benedix's *Der Prozess* (Wells). Vocabulary.
- Benedix's *Nein* (Spanhoofd). Vocabulary and exercises.
- Blüthgen's *Das Peterle von Nürnberg* (Bernhardt). Vocab. and exs.
- Bolt's *Peterli am Lift* (Betz). Vocabulary and exercises.
- Campe's *Robinson der Jüngere* (Ibershoff). Vocabulary.
- Carmen Silva's *Aus meinem Königreich* (Bernhardt). Vocabulary.
- Die *Schildbürger* (Betz). Vocabulary and exercises.
- Der *Weg zum Glück* (Bernhardt). Vocabulary and exercises.
- Deutscher *Humor aus vier Jahrhunderten* (Betz). Vocab. and exercises.
- Elz's *Er ist nicht eifersüchtig* (Wells). Vocabulary.
- Gerstäcker's *Germelshausen* (Lewis). Vocabulary and exercises.
- Goethe's *Das Märchen* (Eggert). Vocabulary.
- Grimm's *Märchen* and Schiller's *Der Taucher* (Van der Smissen).
- Hauff's *Das kalte Herz* (Van der Smissen). Vocab. Roman type.
- Hauff's *Der Zwerg Nase* (Patzwald and Robson). Vocab. and exs.
- Heyse's *L'Arrabbiata* (Deering-Bernhardt). Vocab. and exercises.
- Heyse's *Niels mit der offenen Hand* (Joynes). Vocab. and exercises.
- Hillern's *Höher als die Kirche* (Clary). Vocabulary and exercises.
- Leander's *Träumereien* (Van der Smissen). Vocabulary.
- Münchhausen: *Reisen und Abenteuer* (Schmidt). Vocabulary.
- Rosegger's *Der Lex von Gutenhag* (Morgan). Vocab. and exercises.
- Salomon's *Die Geschichte einer Geige* (Tombo). Vocab. and exercises.
- Schiller's *Der Neffe als Onkel* (Beresford-Webb). Vocabulary.
- Spyri's *Moni der Geissbub* (Guerber). Vocabulary.
- Spyri's *Rosenresli* (Boll). Vocabulary.
- Spyri's *Was der Grossmutter Lehre bewirkt* (Barrows). Vocab. and exs.
- Storm's *Geschichten aus der Toune* (Vogel). Vocab. and exs.
- Storm's *Immensee* (Bernhardt). Vocabulary and exercises.
- Storm's *In St. Jürgen* (Wright). Vocabulary and exercises.
- Storm's *Pole Poppenspieler* (Bernhardt). Vocab. and exercises.
- Till Eulenspiegel (Betz). Vocabulary and exercises.
- Volkmann's *Kleine Geschichten* (Bernhardt). Vocabulary.
- Zschokke's *Der zerbrochene Krug* (Joynes). Vocabulary and exercises.

Heath's Modern Language Series

INTERMEDIATE GERMAN TEXTS. (Partial List.)

- Arndt, Deutsche Patrioten (Colwell). Vocabulary.
- Benedix's Die Hochzeitsreise (Schiefferdecker). Vocabulary.
- Böhlau's Ratsmädelgeschichten (Haevernick). Vocabulary.
- Chamisso's Peter Schlemihl (Primer). Vocabulary.
- Deutsche Gedichte und Lieder (Roedder and Purin). Vocabulary.
- Eichendorff's Aus dem Leben eines Taugenichts (Osthaus). Vocab.
- Ernst's Asmus Sempers Jugendland (Osthaus). Vocabulary.
- Goethe's Hermann und Dorothea (Adams). Vocabulary.
- Goethe's Sesenheim (Huss). From *Dichtung und Wahrheit*. Vocab.
- Hauff's Lichtenstein (Vogel). Abridged.
- Heine's Die Harzreise (Vos). Vocabulary.
- Hoffmann's Historische Erzählungen (Beresford-Webb).
- Jensen's Die braune Erica (Joynes). Vocabulary.
- Keller's Fähnlein der sieben Aufrechten (Howard). Vocabulary.
- Keller's Romeo und Julia auf dem Dorfe (Adams). Vocabulary.
- Lambert's Alltägliches. Vocabulary and exercises.
- Lohmeyer's Geissbub von Engelberg (Bernhardt). Vocab. and exs.
- Lyrics and Ballads (Hatfield).
- Meyer's Gustav Adolfs Page (Heller).
- Mosher's Willkommen in Deutschland. Vocabulary and exercises.
- Novellen-Bibliothek (Bernhardt).
- Raabe's Eulenpfingsten (Lambert). Vocabulary.
- Riehl's Burg Neideck (Jonas). Vocabulary and exercises.
- Rogge's Der grosse Preussenkönig (Adams). Vocabulary.
- Schiller's Der Geisterseher (Joynes). Vocabulary.
- Schiller's Dreissigjähriger Krieg (Prettyman). Book III.
- Selections for Sight Translation (Mondan).
- Shorter German Poems (Hatfield). Vocabulary.
- Spielhagen's Das Skelett im Hause (Skinner). Vocabulary.
- Stifter's Das Haiderdorf (Heller).
- Stökl's Alle fünf (Bernhardt). Vocab. and exercises.
- Unter dem Christbaum (Bernhardt).
- Wildenbruch's Das edle Blut (Schmidt). Vocab. and exercises.
- Wildenbruch's Der Letzte (Schmidt). Vocab. and exercises.
- Wildenbruch's Neid (Prettyman). Vocabulary.
- Zschokke's Das Abenteuer der Neujahrsnacht (Handschin). Vocab.
- Zschokke's Das Wirtshaus zu Cransac (Joynes). Vocab. and exs.

Death's Modern Language Series

INTERMEDIATE GERMAN TEXTS. (Partial List.)

- Arnold's Aprilwetter (Fossler). Vocabulary.
Arnold's Fritz auf Ferien (Spanhoofd). Vocab. and exercises.
Arnold's Menne im Seebad (Thomas). Vocab. and exercises.
Auf der Sonnenseite (Bernhardt). Vocabulary.
Baumbach's Das Habichtsfräulein (Bernhardt). Vocab. and exs.
Baumbach's Der Schwiegersohn (Bernhardt).
Baumbach's Die Nonna (Bernhardt). Vocabulary.
Drei kleine Lustspiele (Wells). Vocabulary and exercises.
Ebner-Eschenbach's Die Freiherren von Gemperlein (Hohlfeld).
Freytag's Die Journalisten (Toy). Vocabulary.
Frommel's Eingeschneit (Bernhardt). Vocabulary.
Frommel's Mit Ränzel und Wanderstab (Bernhardt). Vocab. and exs.
Fulda's Der Talisman (Prettyman). Vocabulary.
Gerstäcker's Der Wilddieb (Myers). Vocabulary and exercises.
Gerstäcker's Irrfahrten (Sturm). Vocabulary.
Grillparzer's Der arme Spielmann (Howard). Vocabulary.
Heyse's Das Mädchen von Treppi (Joynes). Vocab. and exercises.
Heyse's Hochzeit auf Capri (Bernhardt). Vocab. and exercises.
Hoffmann's Gymnasium zu Stolpenburg (Buehner). Vocabulary.
Keller's Die drei gerechten Kammacher (Collings). Vocabulary.
Keller's Kleider machen Leute (Lambert). Vocabulary.
Liliencron's Anno 1870 (Bernhardt). Vocabulary.
Moser's Der Bibliothekar (Wells). Vocabulary.
Moser's Köpningerstrasse 120 (Wells).
Riehl's Das Spielmannskind (Eaton). Vocabulary and exercises.
Riehl's Der Fluch der Schönheit (Thomas). Vocabulary.
Schiller's Das Lied von der Glocke (Chamberlin). Vocabulary.
Schiller's Jungfrau von Orleans (Wells). Illus. Vocab.
Schiller's Maria Stuart (Rhoades). Illustrated.
Schiller's Wilhelm Tell (Deering). Illustrated. Vocab.
Seidel: Aus goldenen Tagen (Bernhardt). Vocab. and exercises.
Seidel's Leberecht Hühnchen (Spanhoofd). Vocabulary.
Selections for Sight Translation (Deering).
Stern's Die Wiedertäufer (Sturm). Vocabulary and exercises.
Stille Wasser (Bernhardt). Three tales. Vocabulary.
Wichert's Als Verlobte empfehlen sich (Flom). Vocabulary.
Wilbrandt's Das Urteil des Paris (Wirt).

Heath's Modern Language Series

ADVANCED GERMAN TEXTS. (Partial List.)

- Dahn's *Ein Kampf um Rom* (Wenckebach). Abridged.
Dahn's *Sigwalt und Sigridh* (Schmidt).
Deutsche Reden (Tombo).
Ein Charakterbild von Deutschland (Evans and Merhaut).
Frenssen's *Jörn Uhl* (Florer).
Freitag's *Aus dem Jahrhundert des grossen Krieges* (Rhoades).
Freitag's *Aus dem Staat Friedrichs des Grossen* (Hagar).
Freitag's *Das Nest der Zaunkönige* (Roedder and Handschin).
Freitag's *Rittmeister von Alt-Rosen* (Hatfield).
Freitag's *Soll und Haben* (Files). Abridged.
Goethe's *Dichtung und Wahrheit* (I-IV). Buchheim.
Goethe's *Egmont* (Hatfield).
Goethe's *Faust* (Thomas).
Goethe's *Hermann und Dorothea* (Hewett).
Goethe's *Iphigenie* (Rhoades).
Goethe's *Meisterwerke* (Bernhardt).
Goethe's *Poems* (Harris).
Goethe's *Torquato Tasso* (Thomas).
Grillparzer's *Der Traum, ein Leben* (Meyer).
Hebbel's *Agnes Bernauer* (Evans).
Heine's *Poems* (White).
Herzog's *Die Burgkinder* (Boetzkes). Abridged. Vocabulary.
Körner's *Zriny* (Holzwarth).
Lessing's *Emilia Galotti* (Winkler).
Lessing's *Minna von Barnhelm* (Primer).
Lessing's *Nathan der Weise* (Primer).
Ludwig's *Zwischen Himmel und Erde* (Meyer).
Meyer's *Jürg Jenatsch* (Kenngott). Abridged.
Mörike's *Mozart auf der Reise nach Prag* (Howard).
Scheffel's *Ekkehard* (Wenckebach). Abridged.
Scheffel's *Trompeter von Säkkingen* (Wenckebach). Abridged.
Schiller's *Ballads* (Johnson).
Schiller's *Wallensteins Tod* (Eggert).
Sudermann's *Der Katzensteg* (Wells). Abridged. Glossary.
Sudermann's *Frau Sorge* (Leser and Osthaus). Vocabulary.
Sudermann's *Heimat* (Schmidt).
Sudermann's *Johannes* (Schmidt).
Sudermann's *Teja* (Ford). Vocabulary.
Thomas's *German Anthology*.
Wildenbruch's *Die Rabensteinerin* (Ford).
Wildenbruch's *Harold* (Eggert).

Heath's Modern Language Series

FRENCH GRAMMARS, READERS, ETC.

- Armand's Grammaire Élémentaire.
Blanchaud's Progressive French Idioms.
Bouvet's Exercises in French Syntax and Composition.
Bowen's First Scientific French Reader.
Bruce's Dictées Françaises.
Bruce's Grammaire Française.
Bruce's Lectures Faciles.
Capus's Pour Charmer nos Petits.
Chapuzet and Daniels' Mes Premiers Pas en Français.
Clarke's Subjunctive Mood. An inductive treatise, with exercises.
Comfort's Exercises in French Prose Composition.
Davies's Elementary Scientific French Reader.
Edgren's Compendious French Grammar.
Fontaine's En France.
Fontaine's Lectures Courantes.
Fontaine's Livre de Lecture et de Conversation.
Fraser and Squair's Abridged French Grammar.
Fraser and Squair's Complete French Grammar.
Fraser and Squair's Shorter French Course.
French Verb Blank (Fraser and Squair).
Grandgent's Essentials of French Grammar.
Grandgent's French Composition.
Grandgent's Short French Grammar.
Heath's French Dictionary.
Hénin's Méthode.
Hotchkiss's Le Premier Livre de Français.
Knowles and Favard's Grammaire de la Conversation.
Mansion's Exercises in French Composition.
Mansion's First Year French. For young beginners.
Martin's Essentials of French Pronunciation.
Martin and Russell's At West Point.
Méras' Le Petit Vocabulaire.
Pattou's Causeries en France.
Pellissier's Idiomatic French Composition.
Perfect French Possible (Knowles and Favard).
Prisoners of the Temple (Guerber). For French composition.
Roux's Lessons in Grammar and Composition, based on *Colomba*.
Schenck's French Verb Forms.
Snow and Lebon's Easy French.
Story of Cupid and Psyche (Guerber). For French composition.
Super's Preparatory French Reader.



UNIVERSITY OF CALIFORNIA LIBRARY, LOS ANGELES
REC'D COL. LIB.

COLLEGE LIBRARY

This book is due on the last date stamped below.

REC'D
MAY 4 1905

REC'D COL. LIB.
MAY 11 '78 14 DAY
MAY 16 1978

JUN 23 '80 14 DAY

JUN 13 80 REC CL

College
Library

UCLA-College Library

PT 2466 A6J6



L 005 751 489 5

PT
2466
A6J6

UC SOUTHERN REGIONAL LIBRARY FACILITY



SOUTHERN 1 A 001214493 7
UNIVERSITY OF CALIFORNIA
LIBRARY
LOS ANGELES, CALIF.

